



(C. 1893)

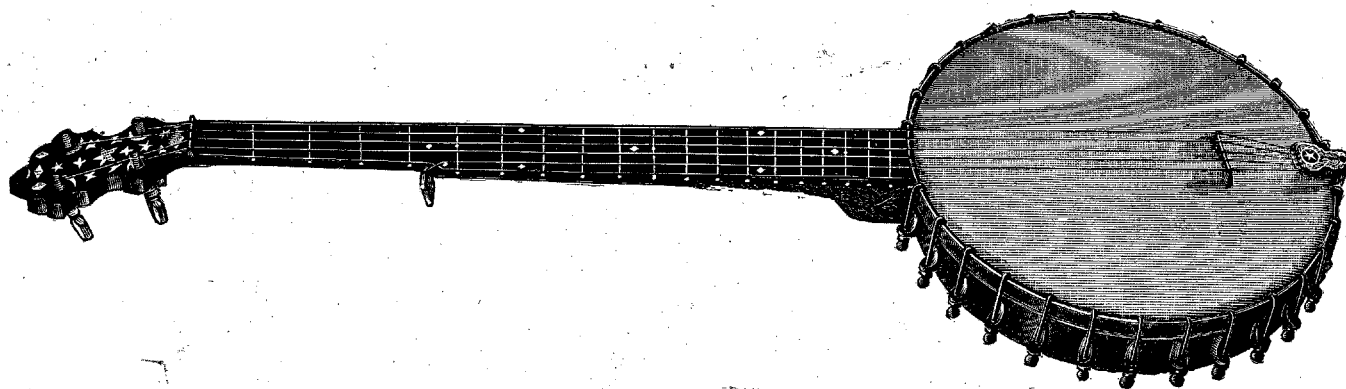
These Trade-Marks, adopted by S. S. Stewart, and Stamped upon the S. S. Stewart Banjos, are registered in the U. S. Patent Office. BE SURE when you purchase a Stewart Banjo, that it has his Trade-Mark Stamped upon it.



CATALOGUE AND PRICE-LIST

S. S. STEWART'S

CELEBRATED BANJOS



BANJO MUSIC

INSTRUCTION BOOKS, STRINGS AND FITTINGS

MANUFACTURED AND FOR SALE BY

S. S. STEWART

Nos. 221 and 223 CHURCH STREET, PHILADELPHIA, PA.

❧ INFORMATION IN BRIEF ❧

The “**UNIVERSAL FAVORITE**” Banjo, with 11 inch rim, is carried in stock with 19 inch neck. Those who desire the said Banjo with 18 inch neck can have the same furnished to order at a few days notice. **The price is the same.**

The 11½ inch rim Banjos, styles “**CHAMPION**” and “**THOROUGHbred**” have also 19 inch necks, but may be had with 18 or 20 inch necks, when so ordered. **The price is the same.**

The 10 inch rim Banjo, style “**AMERICAN PRINCESS**” is made with 17 inch neck.

The 9 inch rim Banjo, style “**LADY STEWART**” has 16 inch neck.

The 12 and 13 inch “**ORCHESTRA**” Banjos have 19 inch necks unless otherwise ordered.

The **BANJEAURINES** for the use of Banjo and Guitar Clubs, are all made with patent lever adjustable necks and extension finger-boards, and are the finest in existence.

Patent metallic non-slipping pegs will be placed in all Banjeaurines, and in any Banjo of \$30.00 and higher, without additional cost, provided the Banjo is so ordered. No alterations or changes of pegs will be made after a Banjo is delivered, except at the expense of the purchaser. The patent pegs will cost \$1.00 extra in any Banjo under \$30.00 in price. Price of the patent pegs is \$2.00 per set.

The fretting scales and the mechanical operation of fretting the finger-boards are done by the most improved scientific system and are as true and perfect as can be.

Gut strings can never be depended upon or warranted to register true in tone throughout the compass of a Banjo. Only inexperienced dealers or knaves will warrant gut strings.

The improved strings made of twisted silk are about the only strings yet made for Banjo that are of even thickness and **true in tone**. These are much higher in price than gut strings, because they are more expensive to manufacture and by reason of the high tariff duties on silk.

The prices of Banjos in this Catalogue are net; but when the full amount is sent with the order, a discount of 5 per cent. from list prices of Banjos will be allowed.

**CUSTOMERS ARE REQUESTED NOT TO MUTILATE
OR DESTROY THIS PAMPHLET**

In presenting the present Revised Catalogue and Price-List to the banjo players of America, we have endeavored to make it concise, complete and to the point. Those who are in doubt, or undecided, as to any specification, or detail of manufacture, can, by addressing the manufacturer, and enclosing stamp for return postage, receive personal attention to their queries.


Those wishing more complete details in regard to the construction of the Banjo, etc., are referred to a pamphlet, entitled "**THE BANJO PHILOSOPHICALLY,**" which may be had free of charge, by any one sufficiently interested to write for it.

Those particularly interested in the Banjo would be greatly aided by a copy of the book called "**THE BANJO.**" This book, nicely bound in cloth covers, is the only work of the kind published, and is sold at the low price of 50 cents. Copies will be mailed to any address on receipt of price, in cash or U. S. postage stamps.

THE BANJO AND GUITAR JOURNAL, a periodical published six times a year, at 16 cents per copy or 50 cents per year, is another helper to the banjo student, and friend to the player.

It is safe to say that nowhere can so much information in regards to Banjos be had for the money as in the foregoing named publications.

In writing, be careful to be explicit and to the point. Write name and address as plainly as possible on every letter in order to avoid mistakes.

 **Address, S. S. STEWART** 

BANJO MANUFACTURER

Nos. 221 and 223 CHURCH STREET, PHILADELPHIA, PA.

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A FEW OBSERVATIONS.

The prevailing ignorance in the music trade in regard to the banjo of the day, and the fact that many dealers take no interest in the instrument than to the extent of their actual cash profits on sales, renders it difficult for a manufacturer to satisfy buyers who must purchase their instruments through music dealers.

It is not an uncommon occurrence for a manufacturer to have a banjo returned to him with the remark that "*the rim is down below the hoop and you cannot play on it beyond the tenth fret,*" when, in fact, all that the instrument needs is that the head should be properly drawn down by use of the wrench which accompanies each instrument.

Upon being informed that such is the case, the dealer indignantly demands to know why the head has not been pulled down before the banjo is sent out.

Now, as stretching the head is a very important matter in a banjo, it stands to reason that were the head to be placed at the time of constructing the banjo so that the hoop (which acts as a strainer to the head) should be on a level with the edge of the rim, in a little while, when the head has so stretched as to become somewhat loose and flabby, it would become necessary to draw the hoop down *below* the edge of the rim in order to get the head in any proper playing condition. Then the "boot would be on the other leg," as the old saying is, and the dealer would, in many cases, indignantly ask why the head was not put on tight in the first place—or put on so that it could not stretch and render it necessary for the "rim to stick up above the hoop."

It is simply impossible to put on a head, in ninety-nine cases in a hundred, so that it can be "pulled down" with the hoop on a level with the edge of the rim at once and remain tight; and it is necessary that the head should always be tight and firm.

No two heads have precisely the same stretching capacity, and those who demand that their banjos should be so made that the top of the hoop will at once be placed on a level with the top of the rim, must have their wishes gratified at the expense of their instruments. They must be content in a few weeks to put up with a loose, flabby head, and have the tone of their instrument thus greatly impaired, or else must be ready and willing to replace the head by a new one every three or four weeks.

There is an old saying, "of two evils choose the lesser," and the purchaser of a new banjo, which is demanded within a limited time, must take his choice as to which he prefers—whether he is willing to allow the head a reasonable time to stretch, or whether he prefers that the hoop should, in a little time, be drawn down below the rim with the constant stretching of the head (which is bound to take place whether he desires it or not); or, on the other hand, an impaired tone caused by his instrument having a loose head.

Experienced players and students who have carefully read *The Banjo Philosophically* will understand that these remarks are intended for the inexperienced and uninitiated novice. A player of a few years experience has generally made himself master of these details,

and for such players we can only say that they always wisely prefer the heads put on their banjos with the hoop as far up as possible, in order that as much of the stretch may be got out of the head as possible before the hoop is drawn down level with the top of the rim.

It may occasionally happen that the head will stretch but very little, and the hoop almost refuse to screw down at all for some time; but this simply denotes an extraordinary good head, and seldom happens except during an extremely cold and clear spell. In the murky weather of the summer it is extremely rare to find a head that will not greatly stretch.

A banjo, although not a living, breathing animal body, is nevertheless sensitive to changes in the atmosphere, and, moreover, often-times resents being illy used and knocked about.

A living animal body is constantly taking on and throwing off matter—as the old gives way new takes its place. Air, light, food, sleep, etc., are the elements which repair wasted vitality in the living body; but the banjo has no digestive organs nor organs of respiration, and hence, when it is disabled it cannot recuperate of itself.

We offer these remarks simply to show some of our slow thinkers that it is not prudent to knock their poor banjos about and then expect them to do good work.

We knew a man not long ago who purchased a fine banjo and was so used to knocking *himself* about that he took it for granted that the banjo had the same powers of assimilating food as he himself had. In other words, when he got tired out he slept all day and then took plenty of good food and drink. So, after knocking his banjo about all night, he went to bed and slept his fill, and when he was in a humor for more fun he thought the banjo should be in the same humor, but not so.

After several hours in a hot room it had been suddenly plunged into a bath of damp air, and then regaled with a resting-place by the heater for twenty-four hours longer. No wonder that the neck had sprung and the ebony cracked—the poor banjo having no power of locomotion of its own, was compelled to remain where its master placed it, and that master not possessing good solid "horse sense," had inflicted upon that instrument woes which were beyond endurance.

* * * * *

The greater number of purchasers of banjos have no practical knowledge of the instrument, and a large per cent. of these really do not know when a string is false and when it is true. Some time ago we were sent for to call at a house in a fashionable neighborhood and endeavor to ascertain what was the matter with a banjo. The trouble was that the instrument had a false string upon it, but the owner would scarcely believe this because they had tried two or three different strings with bad results. But such was the fact nevertheless.

* * * * *

If you must use your banjo as a snow shovel, do so; only don't wonder if it sounds dull afterwards.

NOTICE.

Duplicate copies of this pamphlet will not be furnished except to regular customers.

Those who mutilate, mislay or destroy same will be required to send TEN CENTS in stamps if they desire duplicates.

S. S. Stewart.

SPECIAL INFORMATION FOR BUYERS.

Each Stewart Banjo described herein, from \$10.00 upwards, has the following improved fittings free of extra charge:

Hexagon Cap Nuts (or clothes protectors) on hooks of brackets.

Bolt Tail Pieces, with knobs to hold same.

Stewart's Improved Brace or Elbow Attachment, to fasten neck to rim.

Three styles of fretting are used in these Banjos, and the customer must always name the style of frets he desires upon his particular Banjo. If raised frets are desired state the fact in order; or if smooth flush frets are preferred the order must be so written. If dot frets on side (Professional Frets) are desired, any Banjo will be so finished without extra charge. This style of fret is equally as good as the "Smooth" fret and does not mar the appearance of the finger-board.

Each Banjo is supplied with a wrench for tightening head.

When the Banjo is new, if the band or hoop is a little higher than the top of the rim, this is all right, but the head should be gradually drawn down, until this difficulty is obviated. A head must never be "slackened up," but should always remain firm and tight. Never put the Banjo by a stove in order to contract the head; this is injurious. It is folly to attempt to judge a head by its shade of color, as good heads are sometimes white, or only part white, and sometimes clear or transparent, and other times of a tawny color. In screwing down a head, always use the wrench a little at a time on each of the screws, and go around evenly.

THE BRIDGE:—Use maple-wood bridges only on the Stewart Banjo, and be careful not to have them too thick. The width must be adapted to the player. The height must be adapted to the instrument. It is better to let down the bridge when the

instrument is not in use. First remove the two outer strings from the notches—this will prevent splitting the bridge. If the bridge slips out or place rub a little rosin on the feet. The bridge must be so placed that the 12th fret is half way between it and the nut.

Every Stewart Banjo made since the date of March 1, 1883, is numbered and registered; as well as stamped with the brand "S. S. Stewart, Phila." The cheaper grade of Banjos are stamped "2d Grade" and not numbered.


Each Banjo is carefully packed in a box, and will carry safely to any distance, by express.

HOW TO ORDER.

Remit by P. O. Money Order, Express, Bank Draft, or Registered Letter.

When Banjos are ordered C. O. D. a deposit must accompany the order to insure attention. Strings, etc., and other light articles may be sent by mail, in which case the money for same must accompany all orders.

Twenty-four hours' examination will be allowed responsible parties on Banjos, sent C. O. D.

 The prices named here are NET—not subject to discount.

GUARANTEE OF BANJOS.

Experienced players know very well that the only "guarantee" a purchaser has when buying a Banjo is the reputation of the maker. All other guarantees are secondary. The Stewart Banjo is not only warranted by the manufacturer, but endorsed by the very best players known to the public.

MATERIALS USED.

The woods and other materials used in the manufacture of the Stewart Banjos are of the very best.

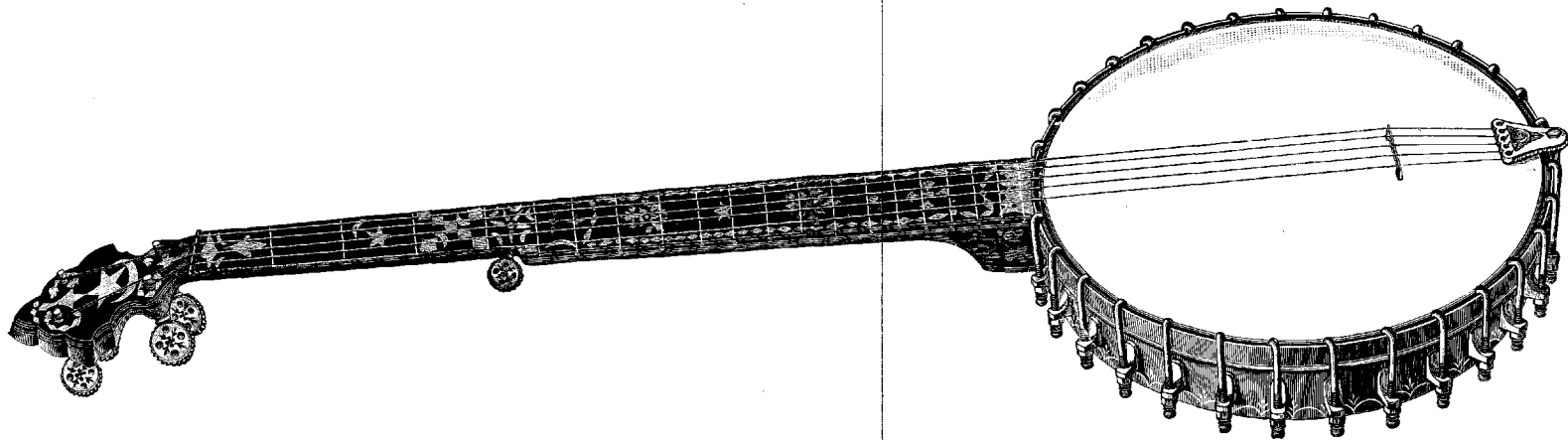
The manufacturer reserves the right to select his own wood for the necks and rims of his instruments, and will not be subject to the whims of customers in that respect, except where the only object desired is a fancy-looking Banjo without regard to tone.

TONE.

It is a well-known fact that the tone of the Stewart Banjo is superior to any other make.

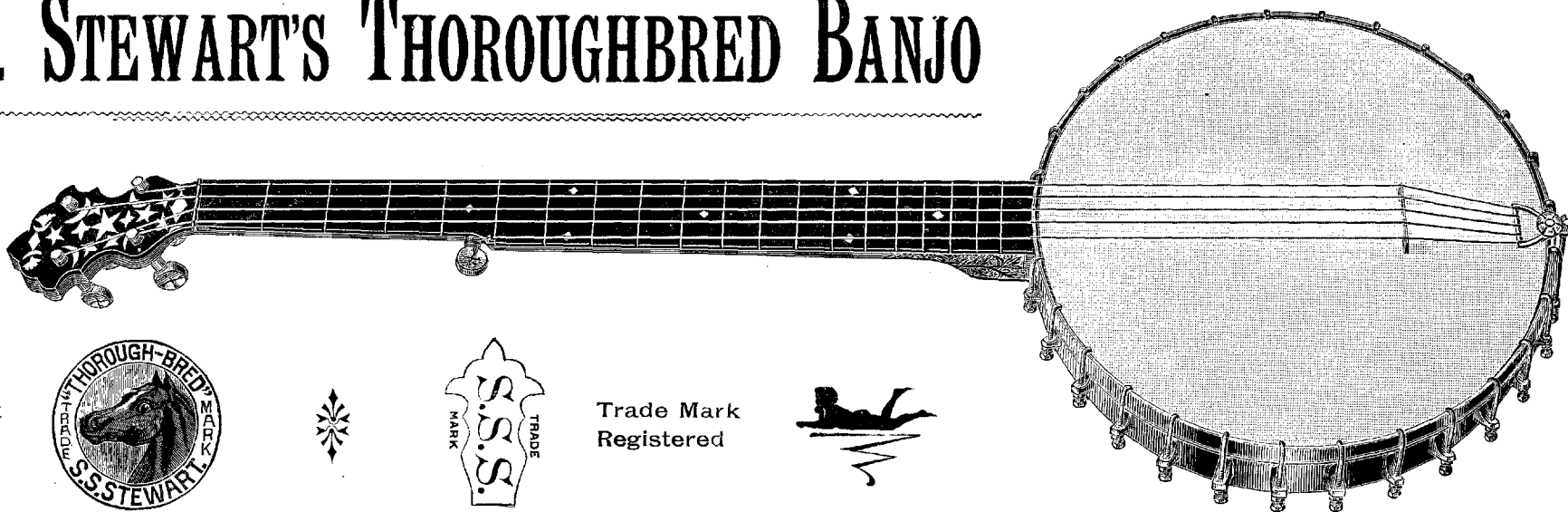
An interested party has only to examine the testimonials of well-known professional players to become acquainted with this fact.

—S. S. Stewart's "Universal Favorite" Banjo—



This is a fair illustration of the **\$50.00** Banjo. Style "UNIVERSAL FAVORITE,"
size, eleven inch rim, nineteen inch neck.

S. S. STEWART'S THOROUGHbred BANJO



Trade Mark
Registered



Trade Mark
Registered



STEWART'S BANJO UNDER THE SPECIAL TRADE MARK

"Thoroughbred"

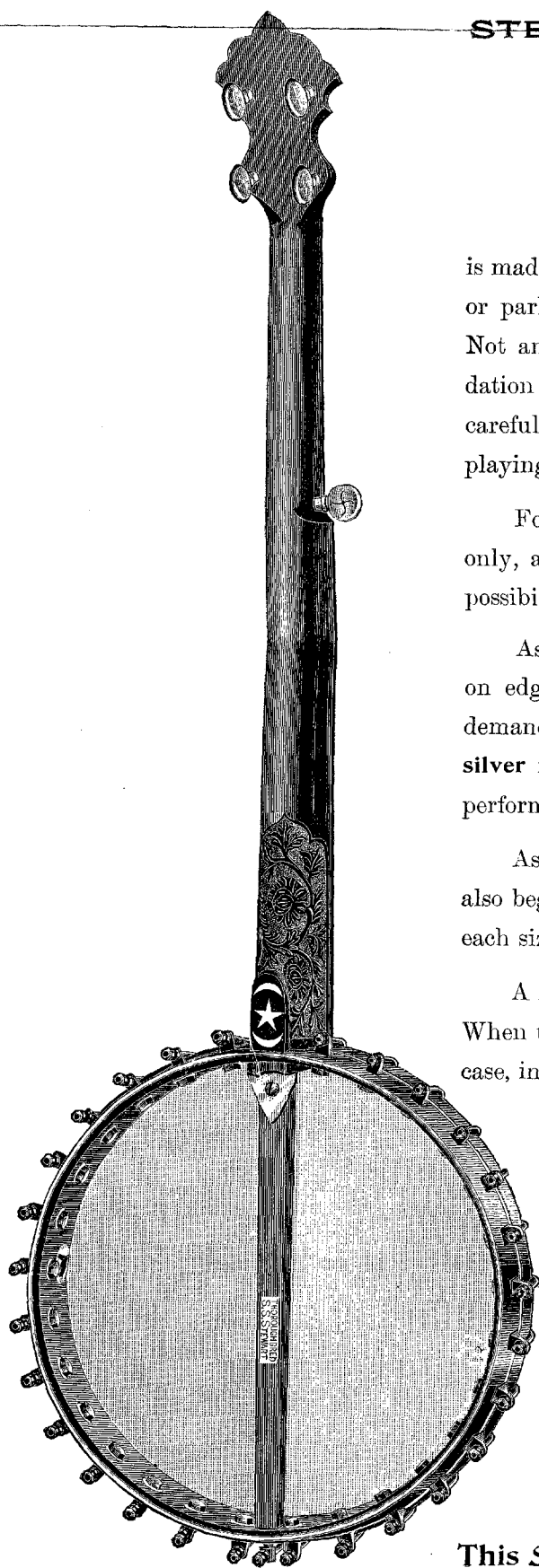
is made of the choicest selected material, and possesses the quality of musical tone so desirable in a concert or parlor Banjo. The Thoroughbred Banjo is made for **Banjo Players** exclusively and not for novices. Not an instrument of this brand has been sold that has not brought forth the strongest kind of recommendation from its purchaser. Every one of these instruments is thoroughly proved and tested in the most careful manner before being sold, and each one of them leaves the hands of the manufacturer in perfect playing condition and with a full guarantee as to every part of its construction.

For that reason these instruments are not placed in music stores, but are made in a limited number only, and sold directly to the experienced player who desires to obtain a reliable instrument without the possibility of a doubt.

As first offered, The "**Thoroughbred**" Banjo was made only with "dot frets," or "dot position marks" on edge of neck, and was fretted with **raised frets** only upon being so ordered. But now the prevailing demand is for **raised frets**, and for that reason we make the "Thoroughbred" with small, smooth, **German silver raised frets**. This **fretting-wire** has been pronounced by the great artist E. M. Hall, and other performers, about as near **perfection** as frets can be made.

As many players prefer a Banjo of **eleven** inch rim, rather than eleven and one-half inch rim, we have also began to meet that preference by manufacturing the **Thoroughbred** of both 11 and 11½ inch rim, and each size with 19 inch neck. The price of each is the same, **\$40.00**.

A handsome wine colored, fully lined, leather box case will be furnished to fit this instrument at **\$6.00**. When the full amount is forwarded with the order a discount of 5 per cent. will be made on the Banjo and case, in which case the Banjo will cost \$38.00 net, or the Banjo and case will cost \$43.70 net.



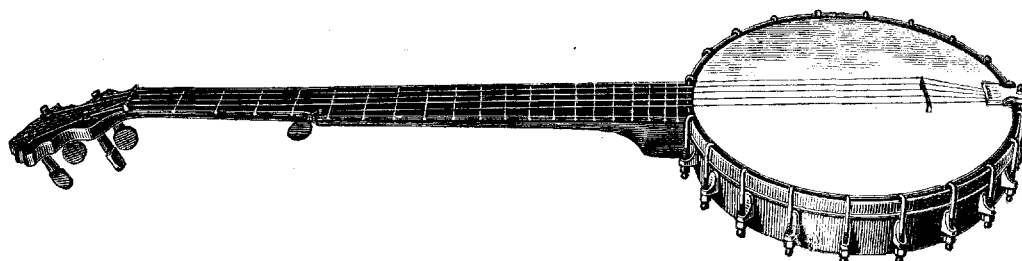
ALL ORDERS MUST BE ADDRESSED TO

S. S. STEWART, Banjo Manufacturer
Philadelphia, Penna.

This Style is not subject to any alteration whatever

S. S. STEWART'S POPULAR BANJO "THE UNIVERSAL FAVORITE"

THOUSANDS IN USE



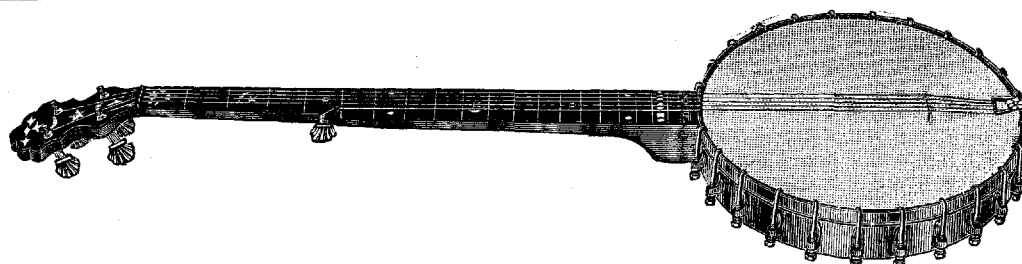
SIZE.—11 inch rim, 19 inch neck.

No. 1, Description.—German silver rim with wire edges, over maple wood. Rim, $2\frac{1}{4}$ inches deep, 11 inches in diameter. Nickel-plated hoop (or band for stretching the head) of brass, nickel-plated, 3-16 of an inch thick, $\frac{1}{2}$ inch deep; inner edge of hoop turned out to fit hooks, so they do not touch the head. Twenty brackets, fitted inside of rim with hexagon headed screws, hexagon cap nuts on hooks on outside, with rounded edges so as not to tear clothing of the performer. Neck made of best seasoned cherry stock, with thick facing of ebony for finger board. Pearl "position marks," celluloid pegs, accurately fitted to taper, best calf-skin head, fine strings and improved metal tail-pieces with ivory finish.

The German silver rim and all other metal parts are nickel-plated. The wood parts are highly finished and the instrument is made perfect as can be throughout. In tone this banjo can not be duplicated for the price.

Price of "Universal Favorite," No. 1 - - - - - \$20.00

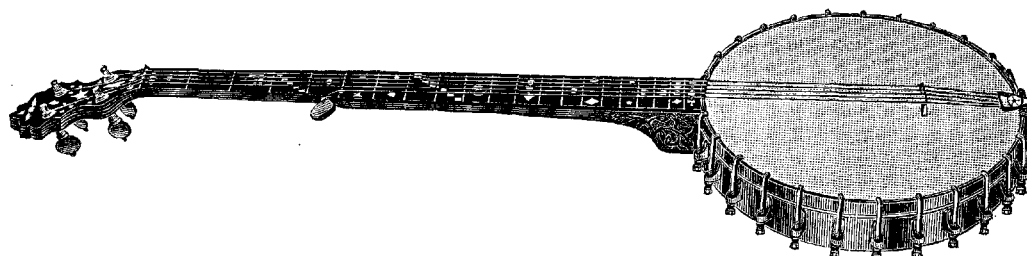
These banjos are finished with raised frets, made of specially manufactured German silver fretting wire, which is as near perfection as frets can come.



The U. F. No. 2 is, of course, the same in size and dimensions as No. 1 of the same name, but is a much finer instrument throughout. The accompanying wood engraving will give an idea of its general appearance, but cannot do the instrument justice in many of its fine points. No. 2 has twenty-four brackets, inlaid celluloid pegs, and is a very fine instrument, both in tone and general appearance.

Price of "Universal Favorite" No 2, - - - - - \$30.00

In **No. 3** of the same name and size, we have an instrument that is truly a piece of artistic workmanship.



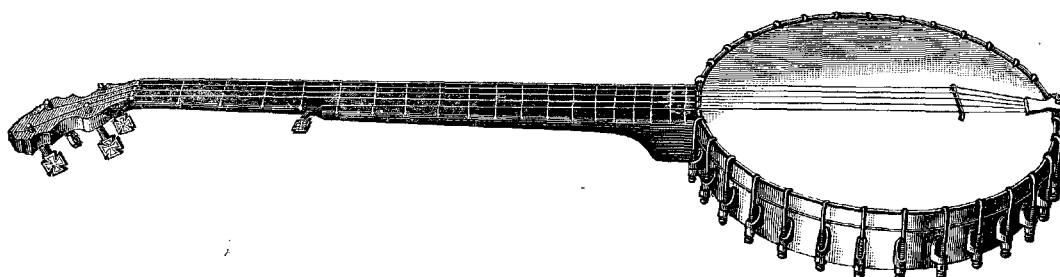
This instrument has twenty-six brackets, handsomely carved neck, several layers of veneer under the ebony face, etc., etc. The wood engraving here annexed, will give some idea of the general make up of the "Universal Favorite," No. 3.

Price of "Universal Favorite," No. 3, - - - - - \$40.00

The same number is also made with fancy wood finish inside of rim, engraved border on outside of metal rim, thirty brackets, handsomely pearl inlaid, price, \$50.00. Higher priced instruments of this size and pattern with gold and silver plated mountings, jewelled work, etc., at \$100.00 and upwards.

S. S. STEWART'S "CHAMPION" BANJO

WELL-KNOWN TO ALL BANJO PLAYERS THROUGHOUT THE COUNTRY



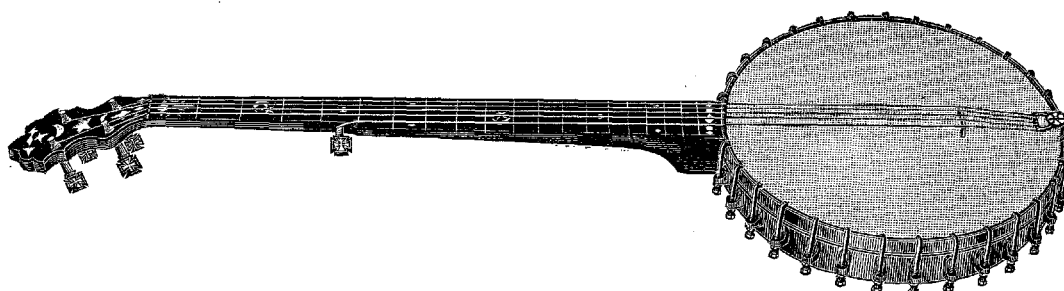
SIZE AND DIMENSIONS.—11½ inch rim, 2¼ inches deep, with 19 inch neck.

No. 1, Description.—German silver rim, wire edges, maple wood inside. Rim as stated is 11½ inches in diameter and 2¼ inches deep. Twenty-four brackets, hexagon screws and rounded edge, hexagon nuts on hooks. All metal parts are nickel-plated. Best thick turned edge hoop, or band, and everything first-class. Neck made from well-seasoned cherry with ebony finger-board ; raised frets as indicated ; celluloid pegs ; best calf-skin head and strings ; pearl position marks, and all wood-work highly finished.

Price of "Champion," No. 1 - - - - \$30.00

The tone qualities of this style are so widely known and so generally recognized that it is scarcely necessary to say that the *tone of this instrument is fully warranted.*

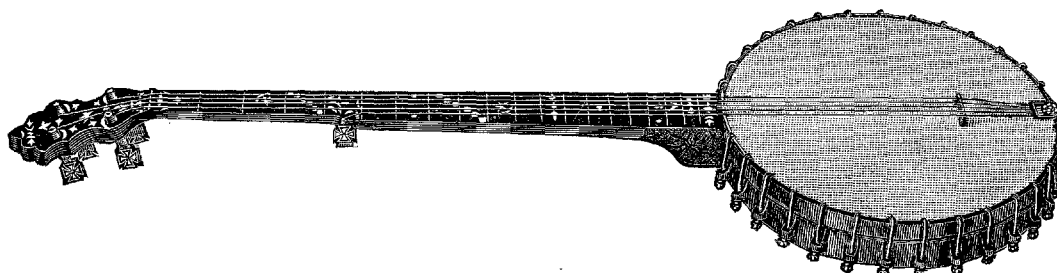
"Champion," No. 2.—In the "Champion," No. 2, we have an instrument that is more highly finished than No. 1.



No. 2 has thirty brackets instead of twenty-four, and is beautifully finished and a beautiful toned instrument. The accompanying wood cut will give a general idea of the style of finish in the "Champion," No. 2, which costs only \$5.00 more than No. 1. "What a pity it is," said a pleased customer recently, "that you can not photograph the tone and have an engraving of that as well as of the outer form of the instrument ; if this could be done you would not be able to supply the demand for this instrument." The "Universal Favorite" and the "Champion" Banjos are declared by nearly all purchasers, to be *far superior* to what is claimed for them—even much better than represented.

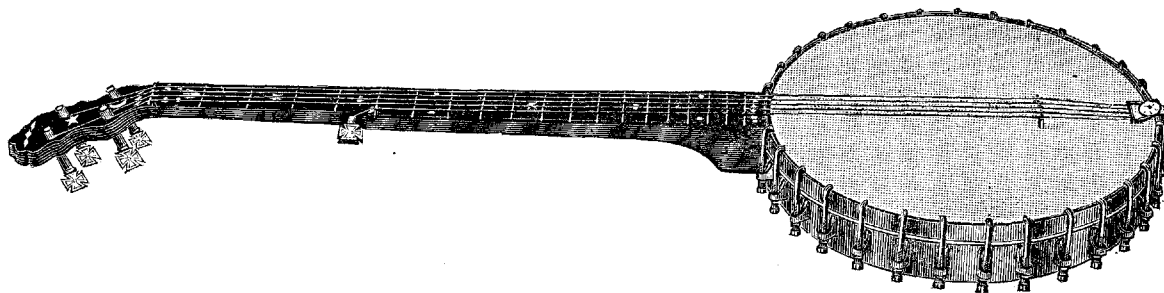
Price of "Champion," No. 2 - - - - \$35.00

"Champion," No. 3.—This number is beautifully finished, after the style shown in accompanying wood engraving.



Price of "Champion," No. 3 - - - - \$50.00

STEWART'S "ORCHESTRA" BANJO

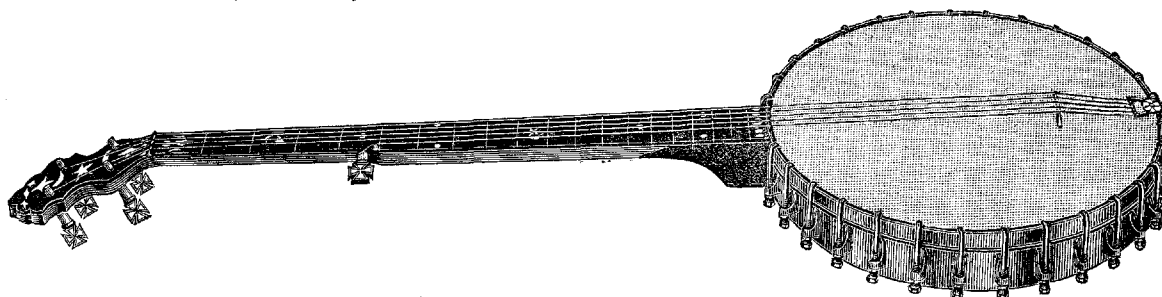


Price of 'Orchestra,' No. 1 - - - - - \$35.00

This instrument has always been a great favorite with banjoists—amateur and professional alike. In general construction and finish, No. 1 answers to the following:

Description.—12 inch rim, (or 13 inch if preferred) of nickel-plated, German silver, with wire edges over wood. Nickel-plated hoop, with turned edge, etc.; thirty nickel-plated brackets, hexagon screws, etc.; 19 inch neck (from nut to rim); good solid ebony strip for face of neck; fitted up with *raised frets* or with pearl dots on side of neck, as desired; finished in the best manner and fully warranted. The price of the "Orchestra" Banjo, No. 1, with either 12 or 13 inch rim, is \$35.00. All rims $2\frac{1}{4}$ inches deep. The best workmanship and musical quality of tone is found in the **STEWART BANJOS**.

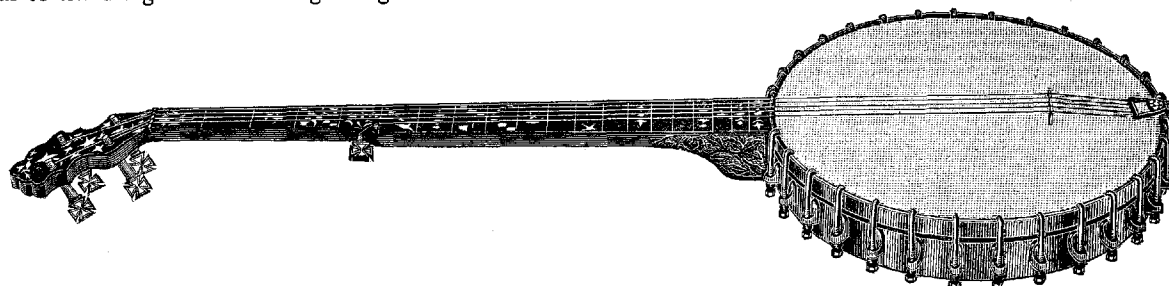
In the "Orchestra," No. 2, we have a somewhat more elaborate instrument, at a little higher price than the No. 1. The No. 2 has carved neck, several layers of veneer on neck and is well calculated to withstand climatic changes.



Price of "Orchestra," No. 2 - - - - - \$40.00

N. B.—The neck of No. 2 being constructed of several layers of wood, (or veneers) possesses a far greater strength than the ordinary neck that has only the ebony strip glued on the cherry.

"Orchestra," No. 3.—In the No. 3 we have a beautifully finished instrument, and one that is about as near "perfection" in *tone* as a banjo can be made. No. 3 is beautifully finished in every part of its construction, and handsomely pearl inlaid, similar to the design shown in engraving.



Price of "Orchestra," No. 3 - - - - - \$50 00

These Banjos may be ordered with raised frets or with the pearl dots on side. The "Orchestra," No. 3, may also be ordered with chased border on rim and with silver plated brackets, etc. Price, \$60.00. Elaborately finished instruments of this style may be had at prices ranging from \$75.00 to \$150.00 each.

LEATHER CASES.—Lined inside with flannel, box shape, nicely embossed, opening at the end, may be had for any of these Banjos each, \$6.00

Banjoes at \$60.00 and upward, include the **leather case** without additional cost.

FRETS.—Stewart's improved narrow G. S. fret wire, specially made for these Banjos, is recommended as the best mode of fretting. The old-fashioned "flush frets" may be had to order in any of these instruments if desired; or what is neater and better, the pearl dots, on side edge of the neck. The small raised frets, however, are now most in demand.

For information about Banjo necks, and methods of making them, read the "Banjo Philosophically," by S. S. Stewart. Write for information, to

S. S. STEWART, "BANJO MANUFACTURER"

**NOS. 221-23 CHURCH STREET
PHILADELPHIA, PA.**

S. S. STEWART'S LADIES' BANJO.

SIZE, 10 INCH.



STYLE, "THE AMERICAN PRINCESS."

DESCRIPTION.—Stewart's Best German Silver Rim, wire edges, 10 inches in diameter, with 17 inch neck, 20 nickel brackets, and Stewart's best turned edge hoop, 3-16 inch thick; handsomely finished neck, ebony pegs, fancy white tail piece. The **TONE** of these banjos is beautiful, and the size is just exactly what is needed for a lady. Price, net, **\$20.00**

No. 2. Finished with ivory keys, 24 brackets, etc., pearl work, and extra fine throughout, - - - **\$30.00**

These instruments can be furnished in higher prices when ordered with gold and silver plating and pearl work.

S. S. Stewart's Celebrated American Guitar Neck Banjos.



Size, 16 in. finger-board, 11 in. rim.

These Banjos have Guitar Fret-boards and are designed for Guitar Players, any Guitar Player can handle one in fifteen minutes' practice.

WHY THEY ARE BETTER THAN THE OLD - FASHIONED GUITAR.

1st.—Because you can make more notes on the fret boards and with greater ease than you can on the regular guitar.

2d.—Because they are louder and more brilliant in tone than the old style guitar.

3d.—Because they are more graceful for a lady to handle than the ladies' guitar.

4th.—Because they can be strung much thinner and do not injure the fingers like a guitar which has to be strung heavy.

These Guitar Neck Banjos are made either with patent machine pegs or old style peg head (ebony pegs); ebony pegs are recommended for all except ladies' use. Best German silver rim, with 16 inch finger board, German silver raised frets, 20 nickel-plated brackets on rim, Stewart's improved hoop, with turned edge, metal 3-16 inch thick, neck highly polished, pegs set in bushed holes. Price, net, **\$20.00**

The same with German Silver Patent Head, - - - - - **\$25.00**

Higher priced styles made to order at same prices as Stewart's regular five string banjos. These banjos can be fingered at once by any guitar player, as the finger-board is the same as that of a medium size guitar.

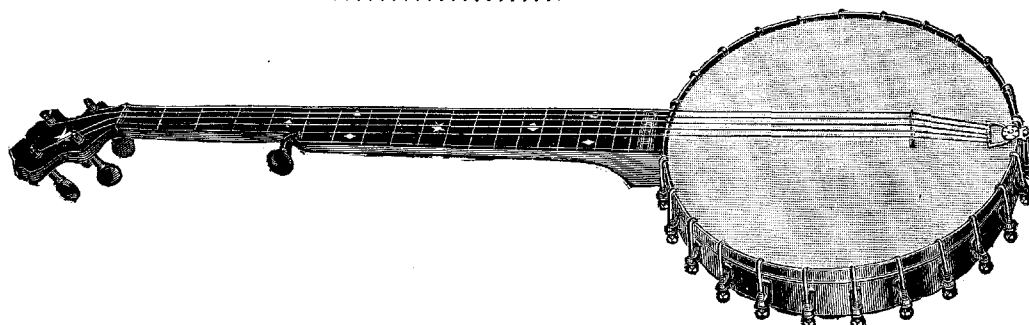
Stewart's Little Wonder--Mandolin Banjo--A Great Tone in a Small Body.

THE ONLY GENUINE PICCOLO BANJO MADE.

I am now manufacturing a miniature banjo, which can be tuned an octave higher than the concert banjo, and played with the same brilliant and striking effect. This banjo, although very small in size, has a *wonderfully sharp and brilliant tone*, and can be used on the stage for "trick-playing" or solo with piano accompaniment. These banjos are made with German silver rim, the same as the large banjos. The rim is seven inches in diameter, and the finger-board is ten inches from nut to hoop. The instrument has fifteen raised frets, and is finely finished with sixteen nickel-plated brackets, etc. Price, net, **\$13.00** Higher priced styles made to order at short notice.

Owing to the shortness of vibrating string in these small instruments, I make them with raised German silver frets, the same as a mandolin, but can make them to order with any style of fretting desired. Instruments of this pattern made with fancy finish at higher prices. Bear in mind that although the **LITTLE WONDER BANJO** is very small in *size*, it is not small in *tone*, and is not a toy, but a perfect musical instrument. These banjos are used on the stage as Solo Banjos by many of our most eminent players, and defy imitation.

S. S. Stewart's \$15 Banjo, styled "The Amateur"



The \$15.00 Banjo has been placed on the market in order to supply the demand for a good Banjo at a very moderate price. Although this style is practically a "second grade" instrument, yet it possesses an excellent tone and attractive appearance.

This Banjo, style, "The Amateur," may be described as follows: 11 inch nickel-plated rim, wood lined, with wire edge at bottom; 24 nickel-plated brackets; nickel-plated hoop; 19 inch cherry neck, finely finished and polished; raised frets, ebony pegs; pearl inlaid work in finger-board; improved "Common Sense" tail-piece, and every department of the instrument finely finished. This Banjo in appearance, resembles the "Universal Favorite." The finger-board on "The Amateur" is not of genuine ebony, but is made of a hard wood, dyed jet black all the way through, and cannot be told from ebony even by an expert; although of course, it will not stand the same amount of wear that the ebony finger-board on the higher grade Banjos will stand. Those who want a really good instrument at a cheap price, cannot do better than order one of this style, "The Amateur," price, \$15.00.

Instrument securely packed in box and delivered to express company upon receipt of order. Address,

S. S. STEWART

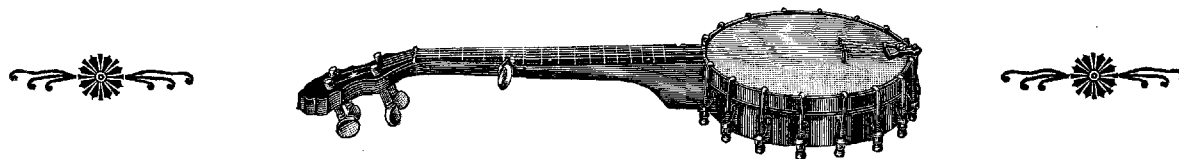
NOS. 221 AND 223 CHURCH STREET - - - - - PHILADELPHIA, PENNA.

"The Life of a Banjo Club"

S. S. Stewart's "Little Wonder"

—÷— Piccolo Banjo —÷—

THE GREATEST QUANTITY OF MUSICAL TONE CONCENTRATED IN A SMALL BODY



— USED BY ALL LEADING BANJO ORGANIZATIONS —

Size: seven inch rim, two inches deep, neck ten inches from nut to hoop.

Description: German silver, nickel-plated, rim with wire edges; heavy turned edge hoop or band; sixteen nickel-plated brackets. The neck is highly polished and has ebony fingerboard; fifteen narrow German silver raised frets; celluloid pegs; "Common-Sense" tail-piece; calf skin head, etc.; pearl star inlaid in peg head, pearl position marks, etc.

Price, \$13.00

No. 2, same as above, with twenty brackets and more elaborate finish, price, \$20.00

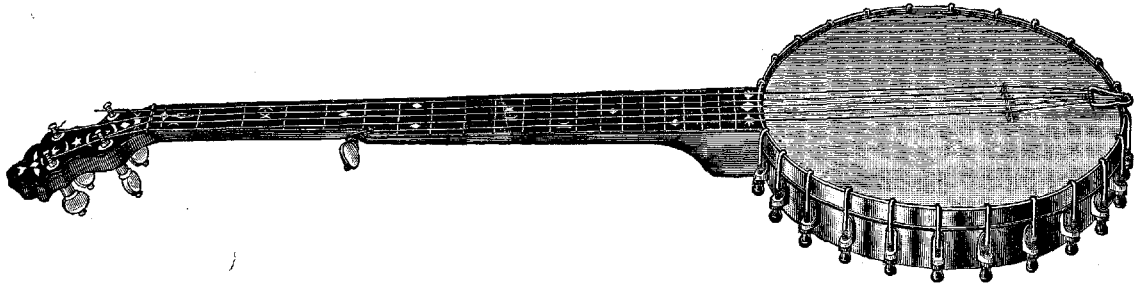
Other styles made in elaborate finish and handsomely pearl inlaid, price, \$30.00, \$40.00, \$50.00

Excellent leather case, box shape, opening at end, full lined, etc., to fit the "Little Wonder" Banjo, price, \$5.00.
N. B.—The Little Wonder Piccolo Banjo is tuned a full octave higher than the ordinary banjo. That is, it tunes in high "C and G."

MANUFACTURED BY S. S. STEWART, PHILADELPHIA, PA.

S. S. STEWART'S SPECIALTY BANJO.

For Tuning in Key of D. Style "Special Banjo."



This Banjo is constructed for higher tuning than the eleven inch rim Banjo, and should be pitched in the key of D, instead of in C. For concert playing these instruments sound very brilliant when thus tuned; but in parlor playing or for use in a room they will work very nicely in C.

Those who wish a "sharp" brilliant sounding Banjo, as well as one having a perfectly musical tone, should obtain one of these instruments.

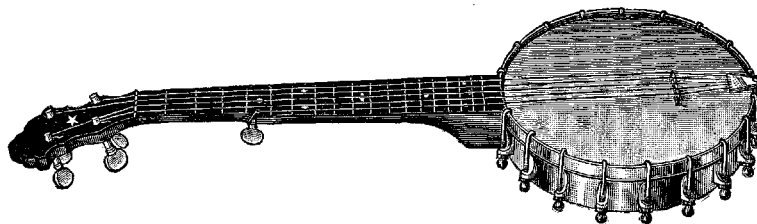
A few of these Banjos have been made for special customers from time to time, and stamped "Special Banjo" on account of this size not having been catalogued in our price-list. We therefore continue to stamp this instrument with the name, "Special Banjo."

DESCRIPTION

Best German Silver, nickel-plated rim with wire edges; size, 10½ inches in diameter. Neck, 18 inches long, (from nut to rim.) Thick ebony veneered fingerboard on neck, raised frets of small German Silver wire. "Champion Keys," (non-slipping patent pegs.) The instrument is fitted up with 24 brackets and best turned edge top hoop, all nickel-plated and is inlaid with pearl as per design shown in accompanying wood engraving. Pearl "position marks" at 1st, 3d, 5th, 7th, 10th, 12th, 14th and 17th frets, and next to hoop. Peg head is also nicely inlaid.

Price, \$30.00

S. S. Stewart's Pony Concert Banjo.



DESCRIPTION

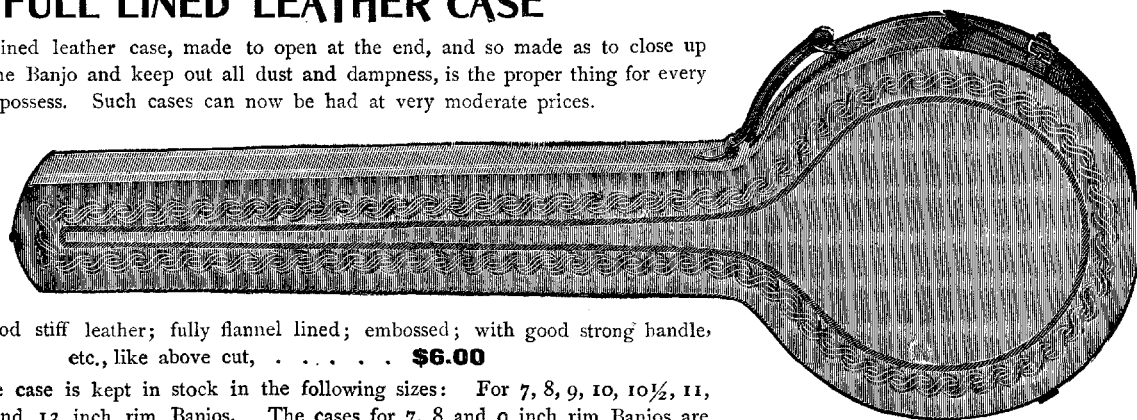
8 inch nickel-plated German Silver rim, with wire edges, 12 inch neck, (from nut to rim) 18 nickel-plated brackets, small German Silver raised frets; best turned edge top hoop, etc. VERY BRILLIANT IN TONE. Intended for rapid execution and brilliant stage and parlor playing. These banjos are generally pitched in the key of G or A. (Bass string to that note.) This instrument has "position marks" inlaid as shown in engraving.

Price, \$14.00

S. S. STEWART'S FINE LEATHER CASES FOR BANJOS

FULL LINED LEATHER CASE

The full-lined leather case, made to open at the end, and so made as to close up tightly around the Banjo and keep out all dust and dampness, is the proper thing for every Banjo player to possess. Such cases can now be had at very moderate prices.



Price,
\$6.00

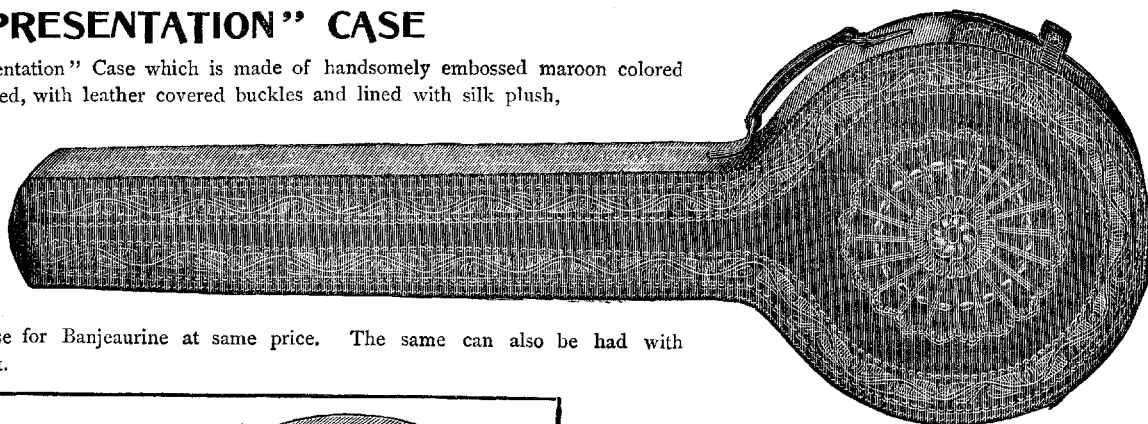
Wine color; good stiff leather; fully flannel lined; embossed; with good strong handle, etc., like above cut, **\$6.00**

This style case is kept in stock in the following sizes: For 7, 8, 9, 10, 10½, 11, 11½, 12, 12½ and 13 inch rim Banjos. The cases for 7, 8 and 9 inch rim Banjos are \$1.00 cheaper; that is, \$5.00 each. Cases over 9 inches are \$6.00 each.

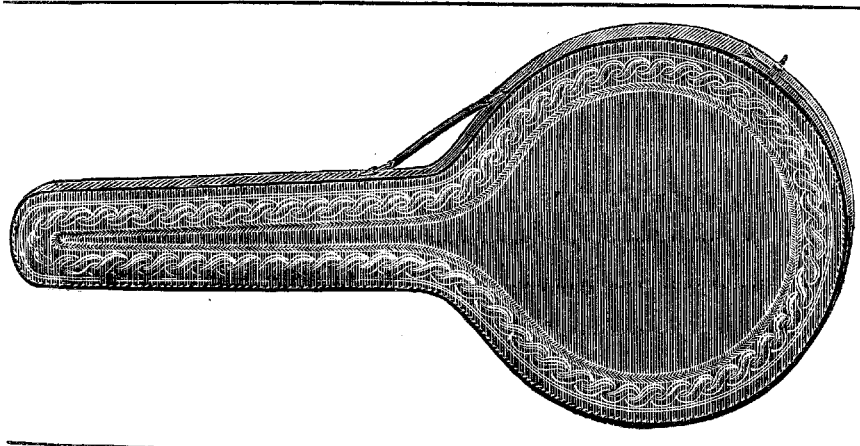
"PRESENTATION" CASE

Cut No. 2 represents the "Presentation" Case which is made of handsomely embossed maroon colored leather, finely finished, with leather covered buckles and lined with silk plush,

Price, **\$12.00**



We can furnish this case for Banjeaurine at same price. The same can also be had with shoulder strap, without extra cost.



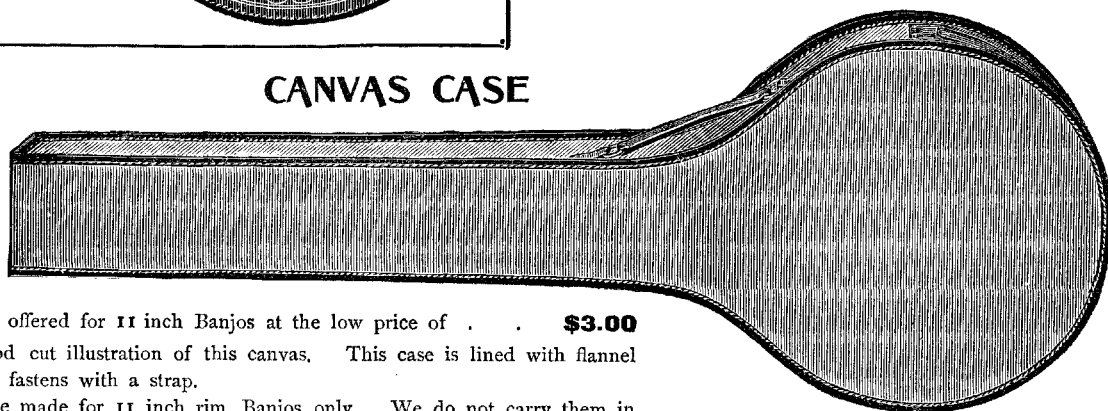
BANJEAURINE CASE

Case similar to accompanying illustration, made to fit the Stewart 12½ inch rim Banjeaurine, made same as the \$6.00 Banjo case.

Price, **\$6.00**

CANVAS CASE

Price, **\$3.00**



An excellent canvas box case is now offered for 11 inch Banjos at the low price of **\$3.00**

The above is a very good wood cut illustration of this canvas. This case is lined with flannel and has leather edges all around. It fastens with a strap.

Remember, these cases are made for 11 inch rim Banjos only. We do not carry them in stock for any other size. The price is only \$3.00. If you want a canvas case for Banjeaurine, or for any other size Banjo than 11 inch, it will have to be made to order and the price will be \$4.00.

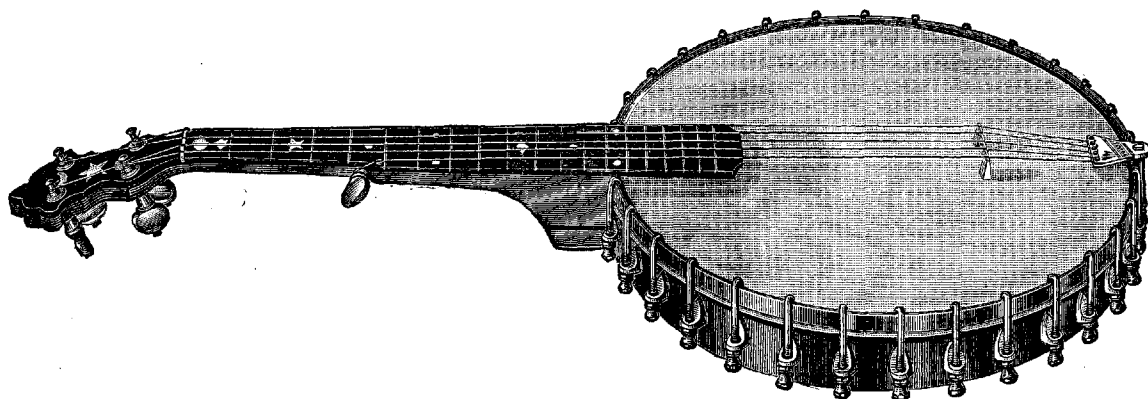
Be careful to notice that there are no Leather Banjo Cases on the market that will at all compare with these, for the price. Stewart's cases are well made and durable.

S. S. STEWART, Philadelphia, Pa.

S. S. STEWART'S IMPERIAL BANJEAURINES

Invented and Manufactured by S. S. Stewart,

AND FIRST INTRODUCED TO THE PUBLIC BY W. A. HUNTLEY.



These instruments have an Extension Finger-Board, with Patent Neck Adjuster, by which the pitch of the neck may be altered in case the projecting finger-board should touch the head at any time.

 **BEWARE OF IMITATIONS IN NAME AND SHAPE** 

THE NAME "BANJEAURINE" WAS COINED BY S. S. STEWART. IT IS NOW COPIED BY HIS WOULD-BE IMITATORS, WHO ALSO SEEK TO COPY THE INSTRUMENT.

Readers of the "Journal" and of the "New York Clipper" know that Stewart's Banjeaurines were advertised by him as early as February 1886, and were introduced long before that time at the NOVELTIES EXHIBITION of the Franklin Institute, Philadelphia.

BUY THE GENUINE AND ORIGINAL ONLY.

Mr. George L. Lansing, Leader of the Boston Ideal Banjo, Mandolin and Guitar Club, writes under date of January 6th, 1890, as follows:—

"My New Banjeaurine (S. S. Stewart) is turning out finely. I do not want a better one, and could not get it if I did."

—HUNDREDS OF SIMILAR TESTIMONIALS—

Every Genuine Stewart Banjeaurine is stamped "S. S. Stewart, Philadelphia,"—has its own particular number and also bears the Trade-Mark of S. S. Stewart, as here displayed. This trade-mark



(registered in U. S. Patent Office) is stamped upon every Stewart Banjeaurine manufactured.

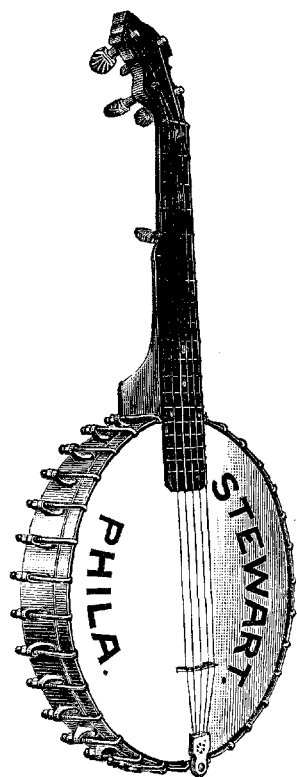
Prices of Stewart's Banjeaurine will be found in his catalogue, together with full description.

S. S. STEWART, SOLE MANUFACTURER
PHILADELPHIA, PA.

STEWART'S BANJO, STYLE No. 10.

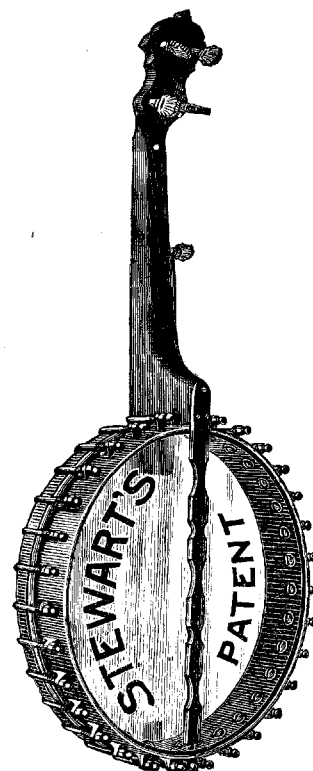
THE IMPERIAL BANJEAURINE

These cuts represent the new **11½-inch rim Banjeaurine**, made for **ladies' use**. For cut and full description of the **12½-inch Banjeaurine** for gentlemen's use, see another page of this pamphlet.



DESCRIPTION.

NO. 1. 11½-inch German Silver (nickel-plated) rim, with 30 brackets and dress protector nuts. 10-inch neck with thick ebony finger-board and raised frets (see cut). Fancy white pegs, best nickel-plated turned edge hoop, all brackets backed by nickel-plated washers set into the rim, inside. Neck fastened with Stewart's patent nickel-plated brace and neck adjuster, by which the finger-board can be regulated at will. Fancy-bolt tail-piece, &c.



Cut, showing face view
of No. 1.

Cut, showing back view
with Stewart's patent
Brace and Neck Ad-
juster.

Price, either size, \$30.00

NO. 2. The same, pearl inlaid, etc., Price, \$40.00

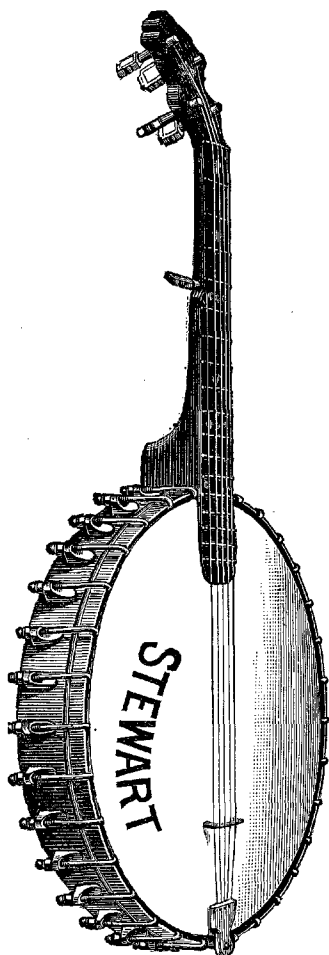
NO. 3. The same with silver-plated mountings, chased rim, etc. Very fine, Price, \$50.00

For further information about **THE BANJEAURINE**, see "*The Banjo Philosophically*," printed elsewhere.

Very elaborate gold-plated, pearl inlaid **BANJEAURINES**, at from \$75.00 to \$200.00.

NOTE.

All Banjos advertised in this Price-list as having German silver rims are fully nickel-plated over the German silver, so as not to tarnish.



Stewart's Banjo, Style No. 10.

THE IMPERIAL BANJEAURINE

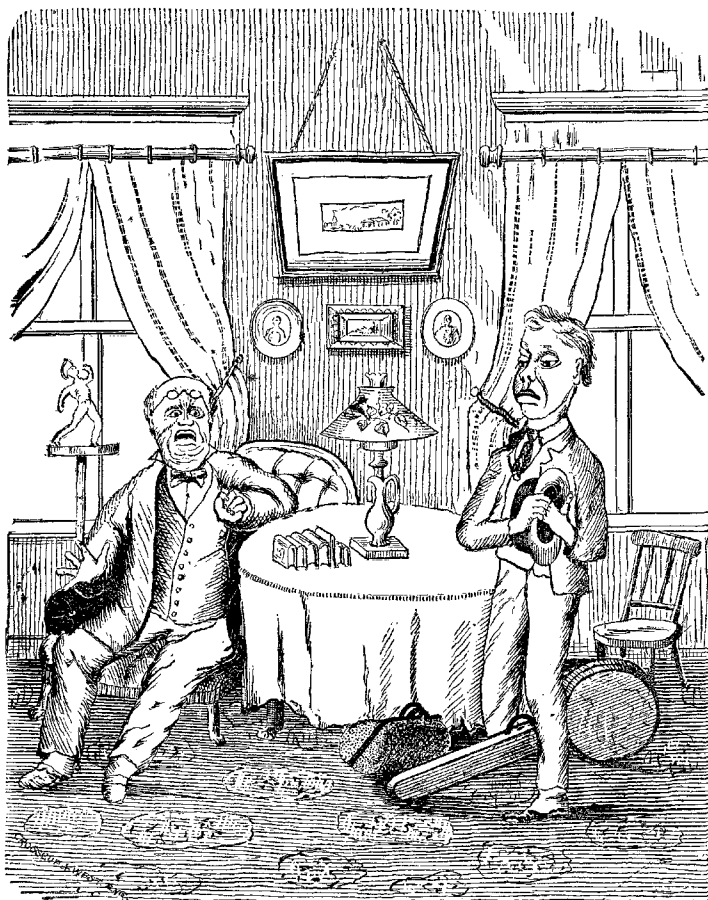
Standard Size: 12½ inch rim of best German silver (nickel-plated on German silver, not on brass), 30 brackets, etc. Best 3-16 inch nickel plated hoop, turned edge, etc. Neck 10 inches long (from nut to rim.) Finger-board extends over the rim (being made of thick ebony same as on a violin.) 17 G. S. raised frets, pearl position marks etc. Fancy white keys. These instruments are made with RAISED FRETTS, because it is conceded that an instrument of this kind sounds clearer and better if fretted, but will be made

The neck is fastened in these instruments in an entirely new way (which I claim solely my own improvement and invention.) There is no wood piece extending through the rim as in the ordinary long neck banjos of the Stewart make, instead of which there is a finely wrought metallic strip (nickel plated,) extending from the "heel" of neck to the extreme end of rim, with adjustable screw by which the pitch of neck can be regulated at pleasure. This is a very important matter in a banjo and cannot be successfully imitated, it permits a performer to regulate his instrument to the use of either a high or lower bridge as desired. This also acts as a brace to the rim and holds same in shape, acting contrary to the strain of the strings.

We might say much in reference to the most beautiful effects and tone qualities producible upon this instrument but the testimonials of distinguished performers published herein, fully describe the peculiar merits of the instrument; sufficient to say the BANJEAURINE is tuned in C and F (third string to C, bass to F) and harmonizes beautifully with the ordinary banjo. Also with piano, organ, guitar, violin, mandoline as well as the male or female voice.

Price, Net, - - - - - \$30.00.

Fancy and Elaborate Styles of the Banjeaurine Made to order from \$40.00 upwards.



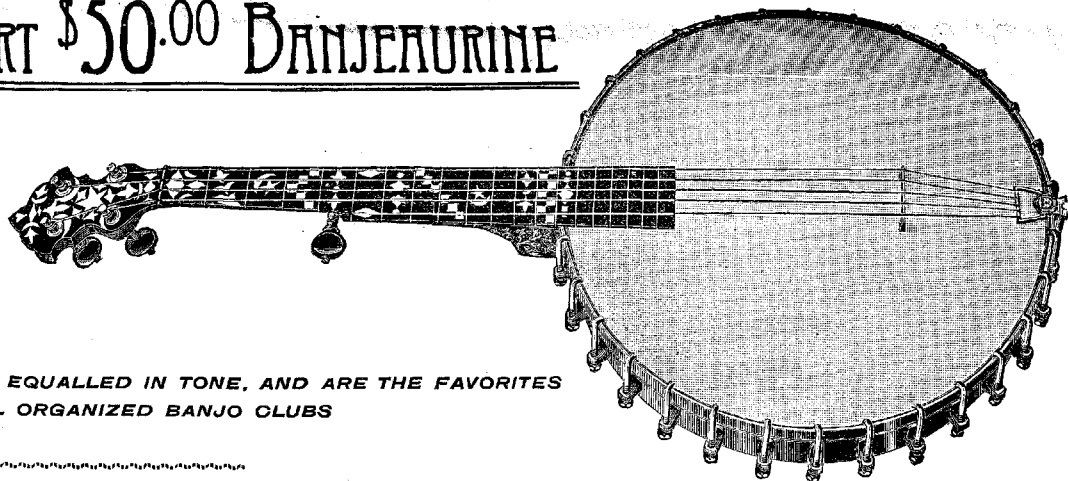
THE ADVENTURES

—OF A—

Banjo Player.

An interesting narrative of much value to Banjo Players and "HE WOULD BE A BANJO PLAYER," both stories bound in one book, sent free to all interested in the Banjo on receipt of stamp to pay postage.

THE S. S. STEWART \$50.00 BANJEURINE



THESE INSTRUMENTS CANNOT BE EQUALLED IN TONE, AND ARE THE FAVORITES
WITH ALL WELL ORGANIZED BANJO CLUBS

The accompanying wood illustrations are designed to give a general idea of the appearance of

The \$50.00 Imperial Banjeaurine

MANUFACTURED ONLY BY S. S. STEWART, PHILADELPHIA, PENNA.

This instrument is made in the following size: The rim is $12\frac{1}{2}$ inches in diameter, $2\frac{1}{4}$ inches in depth. The neck, from nut to rim, is 10 inches.

DESCRIPTION: The rim is of nickel-plated German silver with inner rim of wood. The metal parts are all nickel-plated. There are thirty brackets, with hexagon screws inside of rim, hooks with cap nuts, etc. The fingerboard, of **ebony**, is made to extend over the head, as shown in the illustration. This allows of nineteen frets on the fingerboard. The frets are made of very small German silver fret wire (Stewart's special design) which causes the fingering to be smooth and easy. The neck is carved at base, and is so fastened to the rim that the pitch of the fingerboard can be changed by turning the screw at the end of the metal brace. The rim is finished inside in fancy woods, and the fingerboard and peg head are beautifully inlaid with mother of pearl. All pearl inlayings are cut from selected Japanese shells, sawed, cut, filed and finished throughout in Stewart's Factory in Philadelphia. No thin or imported pearl inlayings are used in these instruments. ~~These instruments have received the endorsement of~~ E. M. Hall, W. A. Huntley and many other eminent solo players, also the highest endorsement from leading Banjo Clubs. For description of the \$30.00 and \$40.00 Banjeaurines see catalogue, or write to S. S. Stewart.

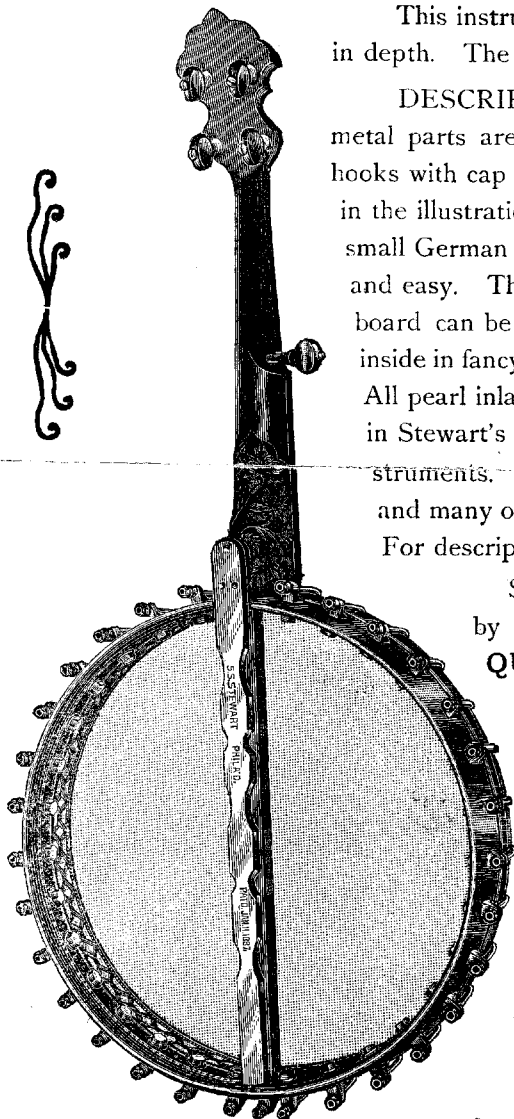
Since Stewart began to manufacture the Banjeaurine it has been largely imitated by other banjo manufacturers, but they have one and all failed in getting the **QUALITY OF TONE** that is possessed alone by the Stewart.

The neck adjuster on these instruments is protected by **LETTERS PATENT**

Price of this style, as described, **\$50.00**. Fully warranted
in tone, and in every way.

Handsome, full lined **LEATHER BOX CASES** for these instruments
cost **\$6.00** each

S. S. STEWART, Manufacturer, PHILADELPHIA, PENNA.



The S. S. Stewart \$60.00 "Orchestra Banjo"



THIS BANJO CANNOT BE EQUALLED IN TONE AND GENERAL
MAKE UP FOR THE MONEY

—The accompanying wood engravings are designed to show the general appearance of the—

\$60.00 Orchestra Banjo

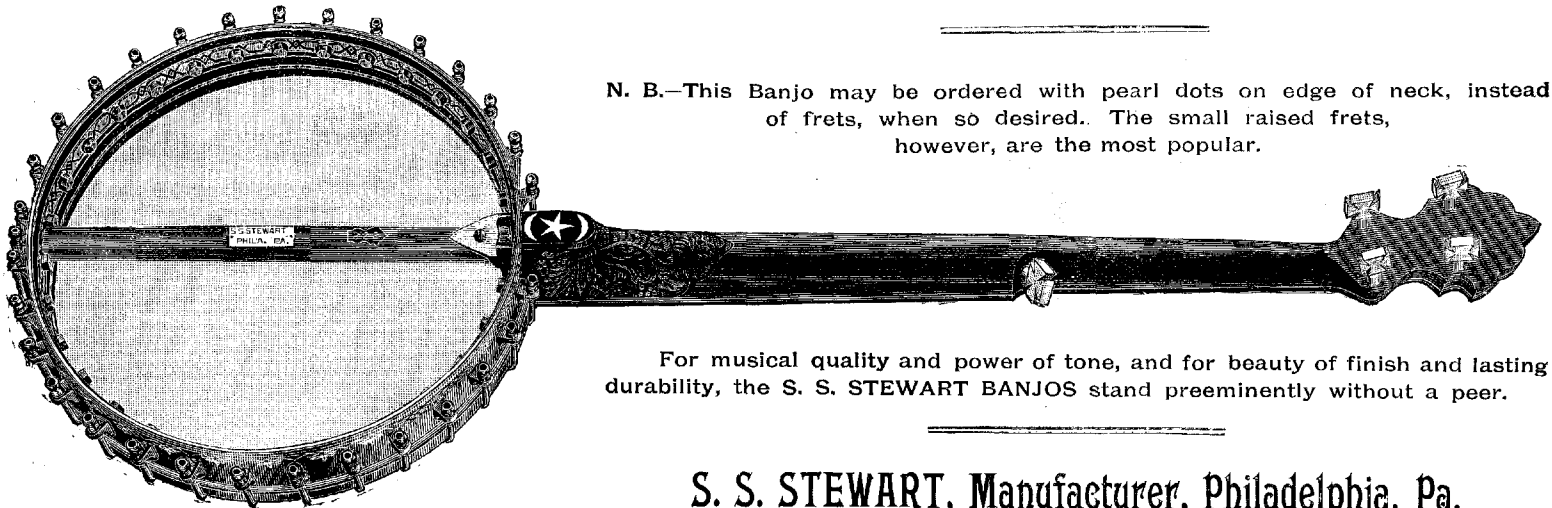
MANUFACTURED BY S. S. STEWART, PHILADELPHIA, PA.

This instrument is made in the following size:—The rim is 12 inches in diameter, $2\frac{1}{4}$ inches in depth (the same banjo may be ordered in 13 inch rim, if desired, without extra cost). The neck, from nut to rim, is 19 inches.

DESCRIPTION:—The rim is of German silver, with inner rim of maple wood, handsomely veneered and finished in mosaic design. The metal part of rim and all other metal parts are nickel-plated. Top hoop for stretching the head is made of metal $3-16 \times \frac{1}{2}$ inch; has turned edge for the hooks, so that they do not touch the head. Thirty silver-plated brackets with hexagon screws; chased border on outer edge of metal rim; Handle, or neck, of cherry with several veneers of colored woods and ebony top strip, or finger-board; The neck is handsomely carved at base similar to design shown in the engraving. The finger-board is beautifully inlaid with mother of pearl; the scroll head is also tastefully inlaid. All pearl used is from the best Japanese shell, sawed, cut and finished throughout in Stewart's factory in Philadelphia; no thin imported pearl inlayings are used in these instruments.

The pegs are of celluloid, as they are considered the most practicable; but pegs of walrus ivory, or the champion non-slipping pegs may always be had when so ordered. The best calf-skin heads and strings only are used, and the instrument is finished with the improved small pattern German silver **Raised Frets**—very smooth and easy to execute upon, and with the "Common-Sense Tail Piece."

Price, WITH BEAUTIFULLY DESIGNED AND WELL
FINISHED LEATHER CASE, \$60.00



N. B.—This Banjo may be ordered with pearl dots on edge of neck, instead of frets, when so desired. The small raised frets, however, are the most popular.

For musical quality and power of tone, and for beauty of finish and lasting durability, the S. S. STEWART BANJOS stand preeminently without a peer.

S. S. STEWART, Manufacturer, Philadelphia, Pa.

STEWART'S ORCHESTRA BANJO.

Size 12 or 13 inch Rim, with any length of neck desired by customers. If no length is mentioned in order, they will be furnished with 19 inch neck. Long necks are only suited to experienced players, or for stroke playing.

No. 1.

Fine German silver rim, with maple rim inside, wire edges, Stewart's imp'vd heavy turned edge nickel-plated hoop (the best hoop in existence), neck made of fine well-seasoned wood with ebony face, white fancy pegs and tail piece, 30 nickel-plated brackets, etc., pearl position marks, etc. Price, **\$35.00**

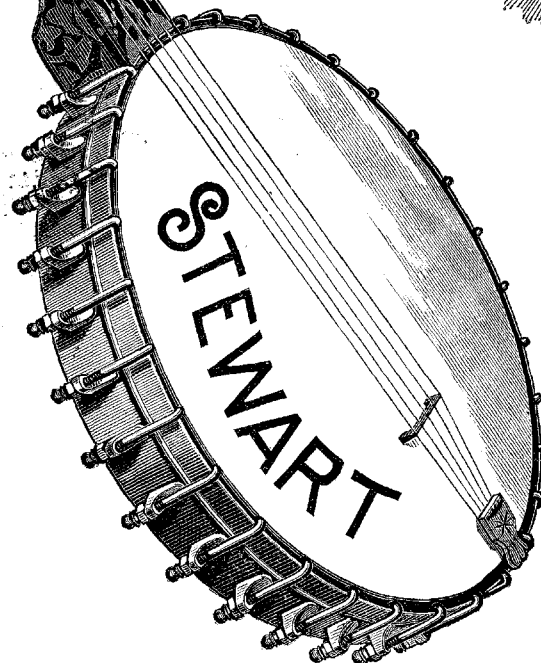
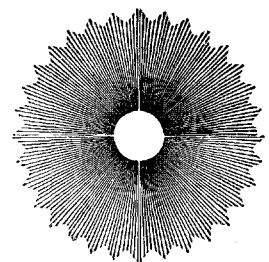
No. 2.

The same only that neck is constructed with several veneers, having double the strength and finer appearance than No. 1, and will withstand climatic changes.

Price, **\$40.00**

Other numbers with carved necks, pearl inlaid work, gold and silver plating, and fancy carved ivory trimmings made at short notice at prices from

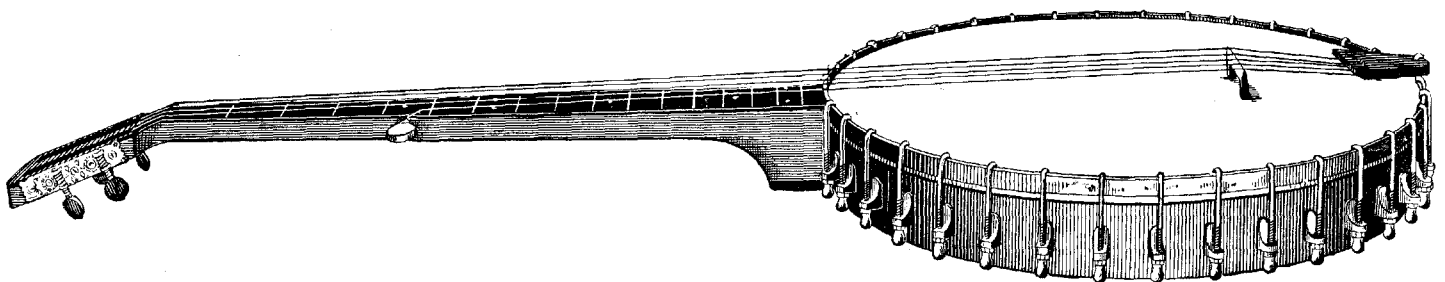
\$60.00 to \$100.00 or higher.



S. S. STEWART'S BASS OR CELLO BANJO

FOR BANJO CLUBS

THE BASS BANJO IS TO THE BANJO CLUB WHAT THE DOUBLE BASS
IS TO THE ORCHESTRA.



For Banjo Quartets, Quintets, or for any form of Banjo Club, the Bass Banjo is an important auxiliary, if not absolutely indispensable. Stronger and more deep in tone than any Guitar, and this being, too, purely a "Banjo Tone," it is superior to the Guitar for the purpose intended, to fill the important position of a bass instrument in a Banjo organization where a purely Banjo effect is desired.

The Stewart Bass Banjo answers to the following description: Rim made of maple, covered with nickel-plated German silver, sixteen inches in diameter and nearly three inches deep. Neck eighteen inches long, made of a fine quality of cherry wood, with ebony top strip. Machine screw head (as this is more convenient for turning the thick strings), raised frets, thirty-six nickel-plated brackets, nickel-plated hoop with hooks set into notches in the hoop.

The Bass Banjo is headed with a good drum head, and is strung with five strings in the same manner as the ordinary Banjo, except that the strings are as thick as those used on the violincello, and a covered string is used for the third string in place of a solid gut string.

The Bass Banjo is pitched in C, an octave below the ordinary Banjo.

Price, - - - - \$35.00.

LEATHER CASES TO FIT THE BASS BANJO, - - - - - \$8.00

EVERY FULLY ORGANIZED BANJO CLUB SHOULD HAVE ONE
OF THESE INSTRUMENTS.

Stewart's \$10.00 "2d Grade" Banjo for Students and Amateurs.



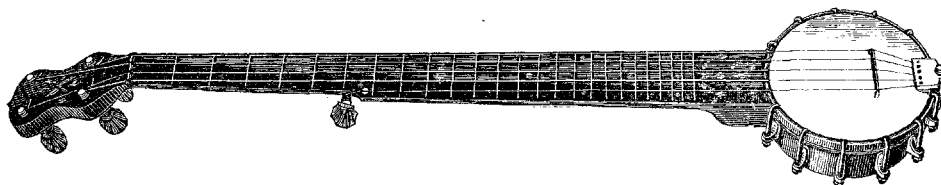
DESCRIPTION.

11 inch nickel-plated rim, wood lined, twenty nickel-plated brackets, 18 inch neck, rosewood top strip, raised frets, ebony pegs, nickel-plated hoop, or band, with grooved edge.

Price, \$10.00.

The same Banjo is also furnished with 10 inch rim and 17 inch neck for ladies. Price, \$10.00.

Stewart's "Novelty Banjorett" or Giraffe Banjo.



DESCRIPTION.

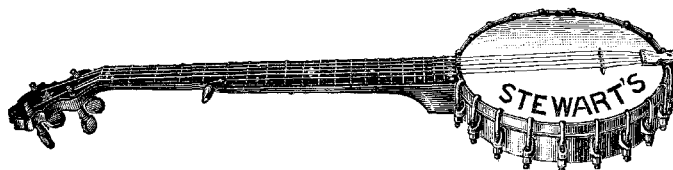
This Banjo has a 5 inch G. S. nickel-plated rim, with twelve nickel-plated brackets; the neck is 20 inches long. Having so much neck, it has been humorously called the "Giraffe Banjo." A great many notes may be got on this neck, and the tone is peculiar and quaint. All Banjo fanciers like one of these instruments in their collection.

Price, \$15.00.

INTERMEDIATE SIZE LADIES' BANJO.

VERY FINE TONE—ATTRACTIVE APPEARANCE.

STYLE, THE "LADY STEWART."



SIZE AND DESCRIPTION.

Nine-inch German silver nickel-plated rim, wire edges, best thick-turned edge N. P. hoop, 16-inch neck with ebony face and raised frets, position marks, etc., 20 nickel-plated brackets with "dress protector" nuts, ebony pegs, white tail-piece, &c.

Price, \$16.00

No. 2. The same style with fancy white keys and pearl inlaid work, **-Price, \$20.00**

No. 3. With finer and more elaborate pearl inlaid work, **Price, \$25.00 and \$30.00.** With gold and silver plating and chased work, from **\$50.00 to \$100.00** each.

This banjo is one inch smaller in the rim than the "American Princess."

STEWART'S \$100.00 PRESENTATION "CHAMPION"

These Cuts represent the \$100.00 Banjo, Front and Back View.

DESCRIPTION.

German-silver Rim 11½ inches in diameter, 2¼ inches deep, Nickel-plated and Chased, Nickel-plated Band or Hoop with Turned Edge, 30 Gold-plated Brackets and Hooks, Hexagon Nuts, etc.

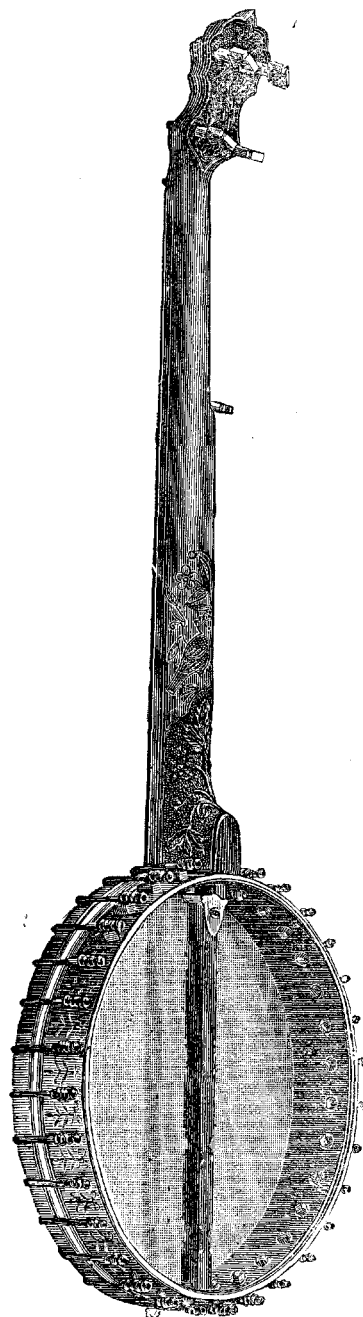
Neck, 19 inches in Length (Finger-board), with several Colored Veneers, and Ebony Top Strip for Finger-board. Neck Handsomely Carved at Base and at Scroll-head. Elaborately Pearl Inlaid with best Cut Shells, all work being done in my own factory inclusive of sawing and making pearl inlayings.

Pegs of Carved Ivory, or Inlaid Celluloid, as may be desired, Capped on Ends with Gold and Inlaid with Garnets. Handsomely Finished Carved Ivory Tail-piece, and all work of the best throughout.

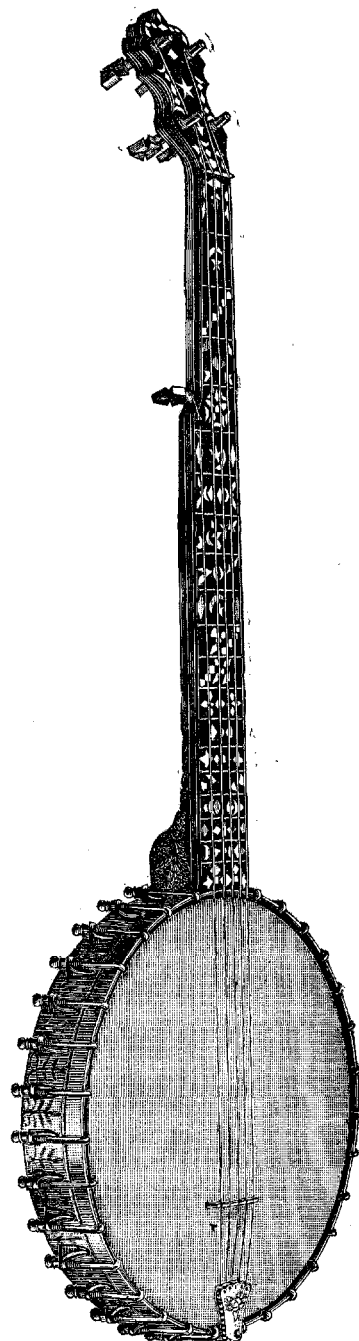
Tone Warranted, Price. . \$100.00.

A Fine Leather Case is included with this Banjo.

N. B.—Such Elaborately Inlaid Finger-boards are recommended as best made with RAISED FRETS, but will be furnished in other styles of fretting when so ordered, as this style Banjo is furnished only to order.



BACK VIEW.



FACE VIEW.

S. S. STEWART, Sole Manufacturer, Philad'a, Pa.

S. S. STEWART'S STRINGS FOR BANJO AND GUITAR.



Gut Strings for Banjo, single string,	\$.10
Per set50
15 First or Second Strings,	1.00
Violin E, (same as Guitar E), for Banjo 3rd string, 10 cents each, per doz.,	1.00
Best 40 inch Banjo Bass Strings, 10 cents each, per doz ,	1.00

STRINGS FOR BASS BANJO.

Set of five	1.50
(Used in Banjo Clubs.)	

GUITAR STRINGS.

Per set of six70
Each of the three Bass strings,10
Guitar first strings,10
Guitar second and third strings, each,15

Müller's Twisted Silk Banjo Strings.

First, second and third, each15
Per box of 30 strings,	3.00
Per dozen,	1.50

S. S. STEWART'S

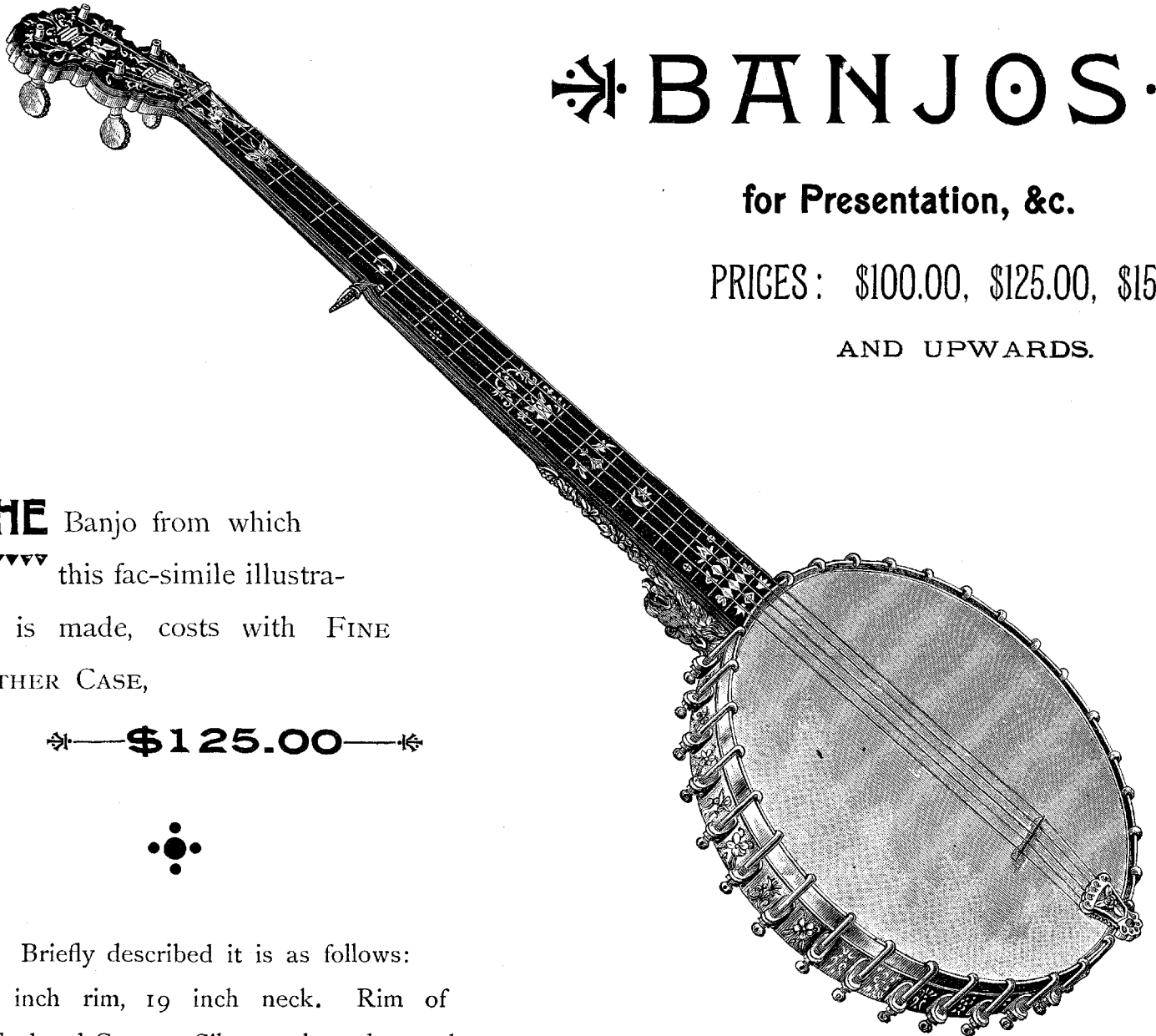
EXTRA FINE

✧ BANJOS ✧

for Presentation, &c.

PRICES: \$100.00, \$125.00, \$150.00

AND UPWARDS.



THE Banjo from which
this fac-simile illustration
is made, costs with FINE
LEATHER CASE,

✧ — \$125.00 — ✧



Briefly described it is as follows:

11½ inch rim, 19 inch neck. Rim of
nickel-plated German Silver and maple wood;
metal part of rim handsomely chased, wood
(inside of rim) finished in mosaic. 30 gold-plated
brackets, etc.

The neck is very elaborately carved and hand-
somely inlaid with pearl.

S. S. STEWART'S

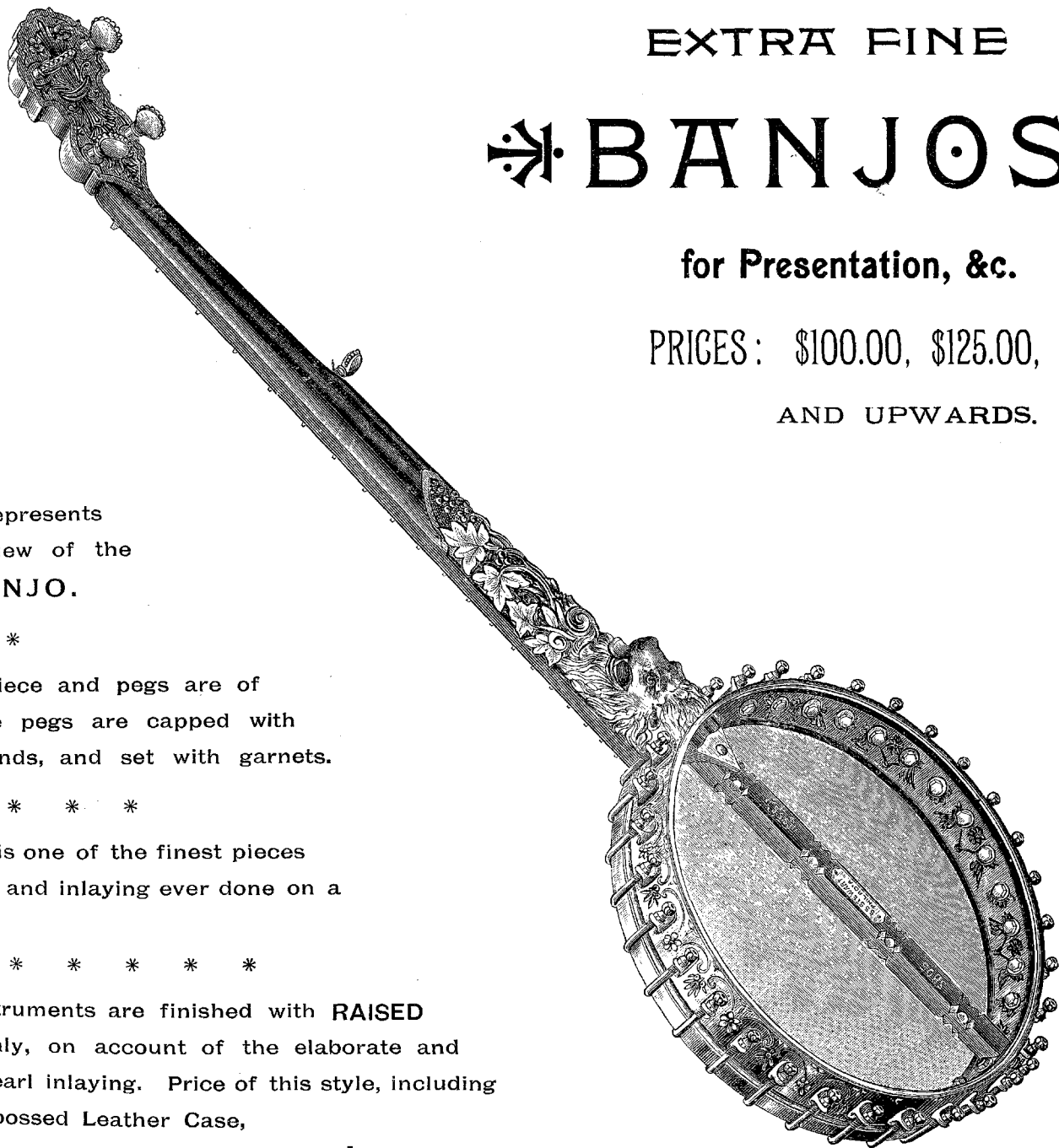
EXTRA FINE

✧ BANJOS ✧

for Presentation, &c.

PRICES: \$100.00, \$125.00, \$150.00

AND UPWARDS.



This cut represents
a back view of the
\$125 BANJO.

* *

The tail piece and pegs are of
ivory; the pegs are capped with
gold on ends, and set with garnets.

* * * *

The neck is one of the finest pieces
of carving and inlaying ever done on a
Banjo.

* * * * *

These instruments are finished with RAISED
FRETS only, on account of the elaborate and
delicate pearl inlaying. Price of this style, including
finely Embossed Leather Case,

— \$125.00.

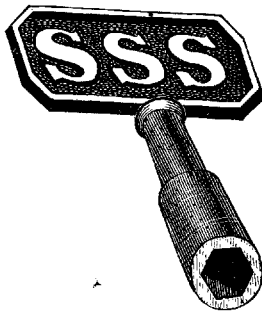
ADDRESS, S. S. STEWART, ✧

Sole Manufacturer.

NOS. 221 AND 223 CHURCH STREET,
PHILADELPHIA, PA.

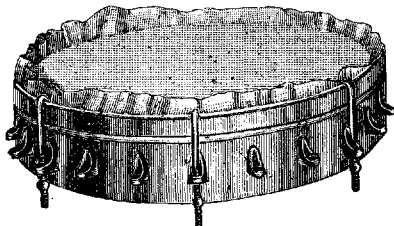
-PRICE LIST OF BANJOISTS' SUPPLIES-

MANUFACTURED BY S. S. STEWART, PHILADELPHIA, PENNA.



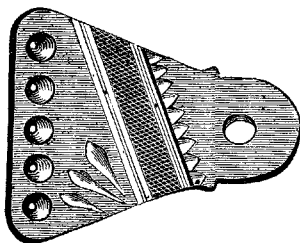
BANJO KEYS OR WRENCHES

For tightening head. Brass, as per engraving . . price, each, \$0.25



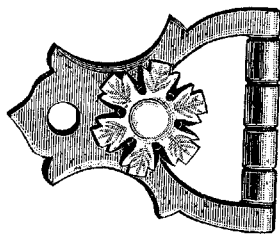
HOOKS FOR PUTTING ON HEADS

With nuts for same. These hooks are three inches long and are used in putting a head on Banjo rim as shown in accompanying illustration . . . price, per set of six, \$0.50



BANJO TAIL-PIECES

Walrus Ivory . . . price, each, \$0.50



BANJO TAIL-PIECES

"STEWART'S IMPROVED"

Made of metal, nickel-plated, with walrus ivory rosette. This is by far the best Tail-piece for Banjo made. It has a small lug underneath, which rests against the hoop of Banjo, and will stand firmly in place, so that the bridge does not slip and the Banjo remains in tune. The strings are fastened by a simple knot or tie, and do not have to be passed through a hole . . . price, each, \$0.50



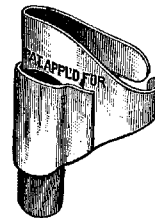
BANJO BRIDGES

Maple Wood, (made of the best selected and seasoned wood)
by mail . . . price, each, \$0.06
price, per dozen, .50



BANJO THIMBLES

For stroke playing, old style, German silver . . price, each, \$0.20



BANJO THIMBLES

New style, Stewart's patent, German silver, with tortoise shell striking piece . . . price, each, \$0.30

BANJO HEADS—BEST CALF SKIN

as follows:

16 inch for 12 or 13 inch rim Banjo	price, each, \$1.00
14 inch for 10 or 11 inch rim Banjo	" .75
12 inch for 8 or 9 inch rim Banjo	" .50

BANJO STRINGS

Best quality, single string	price, \$0.10
Set of five strings	" .50
One dozen strings	" 1.00
Bundle of thirty strings	" 2.50
Forty inch bass strings	price, per dozen, 1.00

BANJO BRACKETS

Best nickel-plate. This includes the bracket, hook and nut, complete . . . price, each, \$0.15
Price, per dozen, 1.50
Hooks, with nuts . . . price, each, \$0.08
Bracket part, separate . . . " .08

TAIL-PIECE BOLTS

With nut, for holding tail-piece . . . price, each, \$0.10
Knob, with screw, (or tail-piece bracket) . . . " .15

MUTES

For softening the tone of Banjos . . . price, \$0.10
These mutes are made of ebony similar to the violin mute in common use and are placed on the bridge. Useful for Sunday practice, etc.

FRET WIRE

German Silver . . . price, per yard, \$0.25

Any of these articles will be sent by mail, to any part of the United States, postage prepaid, on receipt of price. No responsibility for safe delivery will be assumed for articles sent by mail. To have any one package registered will cost ten cents extra, which must be sent with the order by those who wish packages registered.

HOW TO PUT A HEAD ON A BANJO.

PRACTICAL INSTRUCTION IN A MATTER WITH
WHICH EVERY BANJO PLAYER SHOULD
BE FAMILIAR.

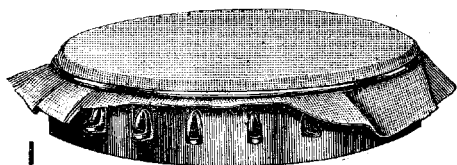
We have in various publications and on different occasions explained in as clear and concise manner as circumstances would permit, the manner of properly re-heading a banjo. But, at the same time, we have said that the matter of re-heading a banjo, like any other art, requires some experience and practice to properly acquire and become proficient in.

Now, in order to give our readers a somewhat clearer view of the operation, and wishing all to have as clear and practical instruction as can well be given without personal contact with them, we have taken occasion here to go over the subject of

PUTTING ON A HEAD,

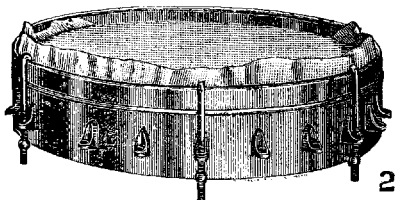
accompanying the explanatory remarks with a few wood engravings made from photographs of the work in the different stages of the operation.

We might remark here that it is owing to the number of letters asking for these particulars that we have attempted to illustrate the subject, deeming the printed instructions formerly given insufficient to meet the wants of our customers.



The head, or skin, should be wet enough to make it pliable—but not soaked until it becomes too flabby. Therefore, to properly wet the head, roll it in a wet towel for two or three minutes, or immerse it in a tub of water for a short time. Some heads will become pliable in a few seconds of wetting, while others require as many minutes.

The head that is most impervious to water and requires the more time to become pliable, will make the best head after it becomes dry, as it will not be so ready to become slack in damp weather as the more pliable head.



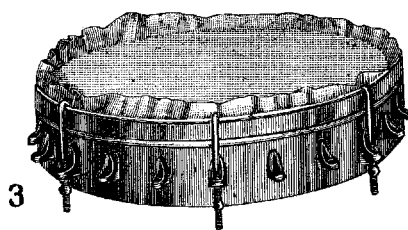
After the head has become sufficiently pliable, lay it on the rim of the banjo and place the wire ring, or "flesh hoop," over the head, thus bringing it down over the rim as shown in the first illustration. Be careful to draw the head evenly and have as few wrinkles in the skin as possible.

If the wire ring (flesh hoop), is of iron, it is better to give it one or two coats of shellac

varnish—well dried—or else to cover it with thin muslin over the varnish. This will guard against rusting.

Every banjo player who wishes to put on his own heads (banjo heads, of course), should provide himself with **SIX LONG HOOKS** to be used especially for this purpose, as shown in cuts Nos. 2 and 3.

Keep the wire hoop near the top of the rim and as even as possible; then, taking the hoop or band in one hand, tuck the edge of the head under the hoop and put on a long hook to hold the band in place. Now, tuck in more of the edge of the head, going around the rim, and put on another hook; do this again, going further around the rim, and your work has assumed the appearance of cut No. 2.

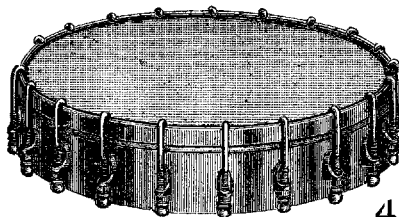


Proceeding with the work, put on a hook here and there as the head is tucked up, and after the entire circle has been gone around, take a pair of pincers and carefully pull the edge of the head tight and smooth (cut No. 3). But do not pull too hard, so as to tear the head. Try to have the head perfectly even and free from wrinkles, and the hoop pretty well up above the edge of the rim.

Now begin putting on the hooks and nuts which rightly belong to the instrument, and finally remove the six long hooks, replacing them with the others.

Care must be taken that the head has not been drawn down or strained during this process, but the nuts on all the hooks left merely tight enough to hold them all in place. Now, with a sharp knife, trim off all the circle of superfluous head—but be very careful not to cut the head and spoil all the work, just as you think you have it done.

After the edge of the head has been trimmed off the work will assume the appearance of cut No. 4.



Of course, the edge of the head may be trimmed off before the long hooks are removed and the full line of hooks put on, if desired. But for a novice in the art of putting on heads we advise the former method.

If the weather is clear and the air dry when this work is done, the head will become hard and dry in a couple of days, and the head can then be "pulled down," that is, you can take the wrench and tighten all the hooks evenly and thus gradually draw down the head.

It is to be remembered that although with favorable weather a head may appear to be perfectly dry and firm on its surface in a few hours after it is put on, yet that portion of the head which is under the hoop has not by any means

become dry, and therefore should not be strained.

It is quite possible after all this work has been gone through with to break the head in pulling it tight.

The head will require constant tightening now for a few days until the greater part of its stretching qualities have been removed, and it is quite possible that it may break. No one can be an infallible judge in regard to the lasting qualities of a head; the bestmakers and players of a banjo being frequently deceived in them.

It is quite impossible to get any two heads precisely alike. They may be selected of the same color and thickness, and same evenness of finish, and yet when they are put on be found to work differently. It does not matter whether a head is white or clear (transparent) so long as it is a good head.

A good head may be broken by accident and need replacing.

No matter how good a head may have been, when once broken, it is done for—there is no use in patching it.

A good banjo may sound dull on account of having a poor head, or one which has been loosely put on and cannot be properly stretched.

The head is a ready absorbant of moisture at best, and a poor flabby head which has been improperly manufactured is a curse to a fine banjo. Any banjo will contract the "malaria" with such a head.

Do not strain a banjo head very tight until it has become dry and firm.

The sun is the best head dryer, much preferable to a stove. When the weather is clear, the rim with newly placed head can be placed in the open air, exposed to the sun's light for a short time. But if the weather is very hot, with an intense sun heat, it is better to place the work so that the sun does not shine directly upon it—or, in other words, place it out of the direct rays of the sun, and yet in such position as will allow the dampness to be absorbed. Should the sun shine or heat fall directly upon the head and it thus be made to dry too quickly, it contracts and draws firmly upon the still wet or damp part of the head which is around the wire hoop and under the hoop or band, and is thus unnaturally strained and frequently caused to break.

A head which has been strained very tight before becoming thoroughly DRY, will not last as long as if it had been allowed time to become dry before being stretched.

Putting a wet towel on a head after it has been put on in order to keep it wet and cause it to stretch, is a very bad proceeding. Heads treated in this way will not last so long as they would if allowed to stretch gradually.

Sometimes a head will last for years. Then again, two or three heads may be broken, one after another. Some players think it is like "Fisherman's Luck" to put on a head.



BANJO NECKS.

Few would recognize in the symmetrical and finely finished banjo neck of to-day, any semblance to the neck of the old plantation banjo of thirty years ago. This might be said of almost any part of the instrument however, as well as of the neck, but in this instance we are writing and illustrating the banjo neck alone, not treating upon the banjo generally.

The neck, handle, arm or stock of the banjo (we use the term *neck*, as it appears to be more in general use than any of the other names) may be constructed from various kinds of woods, as we have stated in "*The Banjo Philosophically*" and other treatise, and our purpose is now to tell how the necks are made, and as they are now being constructed at S. S. Stewart's Banjo Manufactory in Philadelphia.

By way of illustration, we present a number of cuts to convey an idea as to the appearance of the neck in its several stages of manufacture, but were we to undertake to present cuts or diagrams of the neck at every different stage or process of its construction, it would require some twenty or more different cuts, which we have not space for at present. We will illustrate only the making of one of our fine necks such as is put in a banjo costing say from \$40.00 or \$50.00

and upwards. Illustration No. 1, represents a neck after being "band sawed." This is just

as it is sawed out of the plank, and before any veneers have been put on. Those of our readers who have seen the necks band-sawed at Stewart's, or those who are familiar with the band saw, will understand just what the cut represents. The projection piece at the heel end of the neck, as shown in the cut, is left there merely for convenience in handling the work, during the making of the neck, holding same in vise, etc., and is cut off after a certain stage in the work has been reached. After the necks are band-sawed from the planks it is customary to allow them to stand in racks a few weeks before proceeding with the veneering. For it is a known fact with practical workmen, that no matter how well seasoned the plank may be from which the necks are sawed there is almost certain to be more or less warping and shrinking of the wood after it has been sawed and the outer surface removed. Therefore to proceed at once with veneering without allowing the wood time to shrink is a hazardous undertaking for fine work.

We propose soon to illustrate banjo making in general, showing cuts of the various machines etc., in use at Stewart's factory at the present time, but in this article we shall only speak of banjo necks, and that as briefly as the subject will admit of.

After the sawed neck is ready for veneering (the face having been planed perfectly level),

it may be veneered with a single thick strip of ebony or rosewood, or with several thin veneers as the case may be. It is however customary in the finer or high priced instruments to use several veneers together with the ebony strip. Each veneer is layed upon the face of the neck with the hot block commonly used for veneering purposes, and after the glue has become thoroughly dry the clamps and block is removed and the same process gone through with on that part of neck known as the "peg-head" or "screw-head." Now as there are frequently seven strips glued upon the face of neck and the same number upon the "peg-head," each of which requires a separate clamping, and as time must be allowed for each veneer to become firmly set and dry before another is glued on, it will be seen that it is a matter of several days time before the neck has assumed even the crude appearance in Cut No. 2. Then it must be taken to the band-saw again and the superfluous wood together with the glue which has been pressed out from between the veneers and become hard, removed. Now if the neck has remained perfectly straight and shown no signs of warping or cracking, it is ready for the scroll saw. But if on the contrary, it shows any appearance of warping, it is layed away for a time in order to give the wood time to set. Supposing the neck now to be ready to proceed with the making of, the peg-head or scroll is marked out from a suitable pattern and then sawed—which may be done either by hand or by power—as in either case the work must be dressed off with a rasp and brought up perfectly to the line.

Now the neck is ready to be shaped or roughed out. This may be done with a draw knife by hand or may be done by a revolving file (or knife), a tool used for wood carving, which has a circular shape, and is attached to a lathe running by steam-power, very rapidly.

The neck having been brought into proper shape, the next step is to sand paper. For this, various grades of sand paper are attached to different wooden circular shaped blocks which revolve on a lathe. After this has been done the neck is ready for real hand work. It must now be carefully gone over with fine sand paper by hand before a coat of varnish or wood filler is put on. Then on being varnished and becoming perfectly dry the entire coat of varnish is sand papered off by hand again. This has been done to produce a moderately clear and

smooth surface. Now if the neck is intended for a very fine banjo, it is ready for the carver,

and may be carved similar to what is shown in Cut No. 4. (This is similar to the style of carving on our hundred dollar banjo.) During these processes the piece of wood at heel or butt of neck has been left on for the purpose of holding the work during carving, varnishing, etc. This piece is finally removed by the band saw, but only when the neck is wanted for use or is ready to be fitted to a rim.

The pearl position marks or pearl work in peg-head is all inlaid previous to cutting off the superfluous wood at base of neck, as this renders the work so much easier to handle. If the neck is to be handsomely and elaborately inlaid, the pearl for which is sawed out and filed up in advance, there may be several days (or sometimes weeks) work yet on the neck, and as

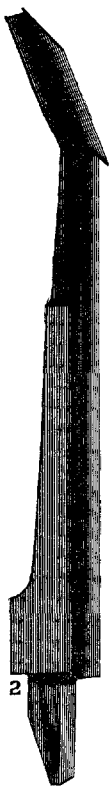
frequently as many as seven different coats of varnish must be put on the neck proper—each of which is sand papered off before polishing—it will be seen that before the neck assumes an appearance similar to that shown in Cut No. 5, it must have "gone through the mill," so to speak. It has been handled by several different workmen, all of whom are masters of their various branches of the trade. The wooden piece which extends through the rim (sometimes called the sound bar), is set into the neck proper after the work is completed and ready for polishing. Sometimes the neck is constructed throughout of one solid piece, but it is generally conceded a better piece of work if the extension piece or sound bar is made from a separate piece and let into the heel of the neck. At all events the bar is less liable to warp or spring when so made. The object in making a neck with a number of veneers is not only to present a more beautiful appearance, but also to add greatly to the strength of the neck, rendering it less liable to warp and giving it a greater power of resistance to the tension of the strings.

Where a great deal of inlaying in pearl or wood is put in a banjo finger-board, it is better that such a banjo should be made with raised frets. For otherwise the friction of the strings, together with the pressure of the fingers (which must be much greater on a smooth board than with raised frets) is apt to sooner wear the finger-board and cause the strings to jar.

The less pearl or other inlaying a professional player who travels about has in his banjo finger-board, the better—for it is so much quicker and easier to repair a neck in case of jarring of the strings caused by warping or wear.

To say that a neck will never warp under any circumstances is to go outside of reason and common sense. A man might as well say that he would never get sick no matter where he traveled. A neck that is carried from place to place in variable climates is of course more apt to warp or change than a neck which is kept in an even temperature, and as the making of a perfect neck has been made a scientific and philosophic study at Stewart's factory, we can assert that there is no neck made which is so well calculated to give perfect satisfaction as those in the Stewart Banjos.

It will be seen from this brief sketch that many weeks must elapse before the rough plank,



together with the ebony log (which is sawed into strips) and other veneers becomes a banjo neck in reality. Sometimes the wood which goes into the factory in the shape of a plank, comes not out in the shape of a neck for three years or more. The time required *must be* weeks, it *may be* months, and sometimes *is* years. For it is ever the aim of the manufacturer of the celebrated Stewart Banjo, to turn out the best work and the best and most perfect toned banjo in the world. The Stewart Banjo is recognized as such and no pains will be spared to maintain its high standard of excellence.

The standard banjo neck of the present day is 19 inches in length—that is, if there is any such thing as a “standard” in the length of banjo necks—and the width and thickness varies according to the tastes of manufacturer and performer. Now, the length of vibrating string—that is, the distance between the nodes, or from the nut to the bridge, governs entirely the measurement or relative distances of the frets. Hence, if a banjo neck of 19 inches is put in a rim of 12 inches (in diameter), the length of vibrating string will be one inch more than if the same length of neck is fitted to a rim of 11 inches; and should a 19 inch neck be fitted to a rim 13 inches in diameter, the length of vibrating string, will, of course, be an inch greater than with the 12 inch rim. Hence, with the same length of necks but with rims of different diameter, the measurement or relative distances of the frets must be different. The frets on the 12 inch rim banjo will be wider apart than on the 11 inch rim banjo; and the frets on the 13 inch rim banjo will be further apart and more difficult to finger than on either the 11 or 12 inch rim banjos.

We are now speaking briefly and merely generalizing upon the subject. Of course it would be possible to write many hundred pages on the subject were we to undertake a complete or only partial analysis of its various parts.

Now reverse the operation: Keep the rim of one size and vary the length of necks and we have the same result, only that with lengthening the neck, and thereby increasing the length of string, we are enabled to get an additional note or notes upon the neck, whereas by increasing the length of vibrating string by raising the diameter of the rim we are apt to have less notes on the neck (finger-board) and are compelled to stop the string upon the head, over the rim of the banjo to produce notes, which in the other case fall upon the neck.

A banjo made with a very small rim and long neck, such as Stewart's “Banjorett,” will have many more frets upon the neck or finger-board than a banjo made with a large rim and short neck, although they may each have the same length of vibrating string.

EXAMPLES.

A player who has been using a banjo of 12 inch rim and 19 inch neck, similar to Stewart's “Orchestra” Banjo, thinks it is too hard for him to finger, so desiring a shorter neck, he has the 19 inch neck replaced by one of 18 inches. Much to his surprise, he finds the instrument scarcely any easier to finger. Why is this?

Simply because the string has been lessened only *one inch* by the neck being one inch shorter, and this one inch being divided among the frets of the entire scale, makes so little difference in their relative measurement or distances, that the 19 inch neck might just as well have remained.

The length of string having been decreased by one inch causes the 12th fret—which is the

middle of the string, and must be equi-distant from the nut and bridge—to lie one-half inch nearer the nut, as a matter of course. The 5th fret being one-quarter the distance between the nut and bridge and one-half the distance from nut to 12th fret, will be one-quarter inch nearer to the nut. Hence, it is to be readily seen that such a small decrease in the relative distances of the frets and positions can scarcely render the instrument much easier to finger. Then what is the remedy in such a case? He has his choice of two remedies, one of which is to adopt raised frets, which will render the fingering much easier, and the other is to use a smaller banjo. He must either do this or else endeavor by practice, to render his fingers more supple and flexible.

There is a remedy for each and every evil in the world, but before you undertake to remedy an evil be sure that it is an evil that you are attempting to remedy, and be likewise sure that the remedy is the right one. For there are those who have had their banjo necks replaced by shorter ones, and again there are those who have had their banjo necks replaced by longer ones, and in neither case been any better off.

It isn't the length of neck that makes the banjo player; not always, at least. Nor is there any good reason why a banjo player should torture himself by working at a longer neck than nature has adapted him for.

FRETTING, ETC.

In fretting a neck with raised frets, care must be taken that the saw used will make a cut to fit the wire. It must not be loosely put in, for if so, it is apt to work out. Then again, if the saw cut is not sufficiently large the frets are apt to cause the neck to spring downwards on being driven in, acting like so many small wedges and forcing the neck to bend slightly.

If a neck warps or bends downwards, the strings will clank on the frets, and if the neck is much “out of true,” it becomes impossible to perform upon it.

But if the neck is sprung upwards and is hollow, so to speak, the strings will lie too far off the finger-board along the surface of the neck, and it then becomes difficult to finger chords, to say nothing of the false notes produced by the *change in tension* of the string in bringing it down upon the fret.

If the “open” strings on a raised fret banjo jar or clank, it is generally the case that the nut (or the notches in the nut) are cut too low. A new nut is the best remedy.

If the strings when stopped on any particular fret, jar or clank against the next fret instead of making a clear tone, it may be that the bridge is too low. If the bridge is of a proper height, it may be that one or more of the frets have sprung out and is higher than the lower fret at which the strings are stopped. The surface of the frets should be on a level always.

When a “straight-edge” is placed over the neck on the top of the fret board, should it not rest perfectly straight it will generally be found that the neck is not true. If made true in the beginning it has likely sprung or warped. This is often found in banjos carelessly made—especially in cheap instruments, but sometimes happens in instruments of the very best manufacture.

A walnut neck, with ebony face, is apt to warp on account of the different shrinkage capacities of the two woods. The same may be said of rosewood necks, which are very treacherous. But some players are so careless and clumsy that almost any neck would warp in their hands.

REPAIRING A WARPED NECK.

When a neck is found to have warped, if it is still in the manufactory, it is placed away for a time in order to await further changes in the wood, as it is not safe to repair such a neck and make immediate use of it. But if, on the contrary, such neck is in the hands of a performer and it thus becomes necessary to repair it immediately, the following course may be pursued:

First remove all the frets, if it is a raised fret instrument. Next ascertain, with the aid of a perfectly true straight-edge or leveling rule, just where and how much the neck is out of a line. If not too great, the neck can be “trued up” perfectly straight with sand paper blocks, that is, sand paper placed upon perfectly level blocks of wood. This cannot well be done by machinery, as great care must be taken with the work. After this is done, the finger-board can be finished up and new frets put in.

In case the neck is too badly warped to be leveled up in this way, the strip or veneer, forming the finger-board, must be taken off and a new one put on. But as such processes are likely to cause some trouble in case the neck should warp back into its original position, such work can only be done by an experienced workman, and it is better to send such instruments to Stewart's factory for repairs.

PEGS.

Stewart generally introduced ivory pegs (made from walrus tusk) in banjos, in the year 1879, from which time such pegs became popular among banjo players, and in demand.

Walrus ivory makes a handsome and durable peg for banjos, but as a matter of course, such pegs are brittle and easily broken if struck or from a slight blow, etc.

Of late there have been excellent imitations of the ivory pegs made in celluloid, a composition which is not so liable to break, and which has all the appearance of ivory, and therefore is equally as good for the purpose. Wood pegs, made of ebony or box-wood, have been in use for many years, and it is not to be supposed that their use will ever be entirely superseded by either celluloid, ivory, or other styles.

It is generally conceded however, that a light color peg, such as bone or ivory, has a better appearance, owing to contrast, in a neck with black finger-board, than those of dark color.

FITTING PEGS,

The holes for pegs are to be bored in the “peg-head” or “scroll,” with a drill somewhat smaller than the end of the peg, and then reamed out with a taper-reamer made to the same taper as the peg to be fitted; otherwise, the peg cannot fit the hole, and it becomes very hard to correctly tune the banjo.

SLIPPING PEGS.

If pegs, which are properly fitted, slip, or do not work easily, try a little chalk on them with perhaps a drop of oil. But do not rub rosin on them—reserve the rosin for a slipping BRIDGE.



S. S. STEWART'S
World Renowned
Parlor, Concert and Orchestra Banjos
MANUFACTURED ONLY BY
S. S. STEWART, Philadelphia, Pa.
*The leading make of the World and acknowledged
the best without a single exception.*

These banjos are more in use on the stage by professional players than those of any other maker. These banjos are more in use in Europe and America among the nobility and aristocracy than any other make. These banjos have the greatest reputation and are the best constructed, and finest made in the world. These banjos are more copied by imitators than any other make. Some makers publish a lot of testimonials from unknown persons and those having no reputation as players. To publish all STEWART'S TESTIMONIALS would require an immense volume, and those we give here are but a very few of the whole. Those about to purchase a banjo should take care to read all the following letters and compare with those printed by other manufacturers. Stewart's banjos are the result of a *Natural Musical Gift*, cultivated from his twelfth year.

From Lady Sullivan, of London, England.
THE RED HOUSE,
37 Palace Gate W., London, Eng., January 17, 1884.
Lady Sullivan has much pleasure in testifying to Mr. Brewster's great aptitude and patience in giving instructions on the banjo, and to the excellence, tone and quality of the Stewart banjo.

Sir George Prescott, of London, writes as follows:
JUNIOR GARLTON CLUB,
Pall Mall, S. W., April, 1884.

MR. BREWSTER,
Dear Sir:—With reference to your inquiry as to the "Stewart Banjo" I purchased for you last year, I have much pleasure in stating that it has entirely come up to my expectations, from the excellent report I had received about it, and it is, in fact, quite the best I have seen from any maker. Yours, faithfully,
SIR GEORGE PRESCOTT.

Read the following from Wm. A. Huntley,
America's Classic Banjo Artist, Vocalist and Composer:—

New York, Dec. 3d, 1883.
S. S. STEWART, Esq.,
Dear Sir:—THE GRAND ORCHESTRA BANJO I ordered of you arrived safe, and after giving it a full and IMPARTIAL TRIAL, I pronounce it a FIRST-CLASS instrument, being more than pleased with it. I have had TWENTY YEARS' experience in the banjo business, and have seen about all of the different styles of banjos, both in this country and in Europe, of any note, and I do not hesitate to say that I consider it to be far superior to all others, both as regards style, tone and finish. There are many banjos which stand remarkably well while playing in the first and second positions. It is, however, rare to find an instrument that plays well from the tenth to seventeenth positions and upwards; in this respect your instrument is perfect in every particular. The tone is LOUD, BRILLIANT, and combines sweetness and splendid vibration; in fact it is A MODEL INSTRUMENT, and one that reflects great credit upon the maker. You are at liberty to add my name to your long list of commendations in its favor.
Yours, etc.,
W. A. HUNTLEY.

[The following letter was given by Mr. Weston to Mr. Stewart upon receipt of one of the first 12½ inch silver rim banjos made by him after several years' study and experimenting upon new principles in accoustics.]
New York, January 31, 1881.

S. S. STEWART.
Dear Friend:—This morning's eleven o'clock delivery, per Adams Express, brings me in receipt of your Suberb Banjo, which I am more than highly elated to say, surpasses my most sanguine expectations. I am truly surprised at the superiority of my new 12½ inch silver rim banjo, both as to the texture of finish and flexibility of tone. In speaking of the tone, I find it possesses a strangely beautiful and powerful one, and I pronounce it just the thing for playing with a large orchestra. The finish is perfect and durable, and I am perfectly satisfied with the instrument in every particular. I have in my profession used banjos of nearly every maker in the United States, but hold your make superior to all. Yours have a fine musical tone and very powerful. Should this letter prove of any service to you, you have my full consent to use the same, and my heartfelt approbation for your future success, which you so richly deserve as a maker of "the banjo" which has long been required by all professional banjosts.

Believe me, your friend,
HORACE WESTON,
Champion Banjoist of the entire world.

[The following letter was given after several months of very hard use of the instrument.]

Having used every known make of banjo during my lifetime experience, I truthfully pronounce yours the very best in existence. Your instruments are very powerful, but that is not all. Their principal beauty lies in the fact that upon them you can clearly distinguish the very softest notes in the largest theatres. Some banjos require to be played very hard if you want them heard in a large place, but with your banjo it is just as easy to fill a large hall as a small room. I use no other banjo but yours, and nothing could induce me to play any other banjo when I had the Stewart instrument. The banjo you made me in January, 1881, is a marvelous instrument. I would not take a small fortune for it.

HORACE WESTON.

[From Prof. Edmund Clark, the well-known teacher of Banjo and Guitar, New York.]

New York, March 23, 1883.

FRIEND STEWART:

I received the 12½ inch rim banjo from you all right. I thought my "Jimmy Clarke" banjo the best I heard or had, but must acknowledge that yours is superior to it in every way. My concert and other pupils think it the "Boss" banjo.

EDMUND CLARKE.

Newton, Miss., Oct. 25, 1883.

S. S. STEWART, Esq.,

Dear Sir:—I am using one of your "Universal Favorite" 11 inch banjos. It gives perfect satisfaction and I am well pleased with it.
Yours, etc.,

WEBB CLAYTON,
with Sell's Bros. Railroad Shows.

[From Mr. George Powers, one of the finest banjosts in America.]

Buffalo, N. Y., Aug. 25, 1883.

S. S. STEWART.

Dear Sir:—I am playing your banjos on the stage, doing solos, and everybody says "what nice toned banjos you have got." They say they are the best in the land. I am having a nice success with them.
Yours, etc.,

GEORGE POWERS,
of Johnson & Powers.

ROYAL MUSIC HALL,
London, England, Oct. 10, 1882,
MESSRS. BREWSTER & STEWART.

Gents: The banjo I bought from you in September is the finest-toned instrument I have ever heard, and the finish A 1. It is admired by every one, and I will always be pleased to recommend to those who require a loud, clear, ringing-toned banjo.
Yours truly,

H. HUNTER.

N. B. Mr. Harry Hunter is an American, from Boston, Mass., for some time engaged in London as a first-class topical singer and comedian.

Cobourg, Ont., Canada, Dec. 11, 1882.

S. S. STEWART, Esq.,

Friend Stewart:—Banjo and Guitar Journal at hand; very interesting indeed; wish you success; valuable information in regard to strings and heads. I saw and tried one of your banjos, a large one, splendid tone, clear and musical. Keating, of Keating and Sands, Sam Hague's British Minstrels, uses it.

Yours truly,
HARRY STANWOOD.

Buffalo, N. Y., Aug 7, 1882.

Banjo received a few days ago. I must say "She is a Dandy." I am immensely pleased with it. Several of my friends (I mean banjosts who know what a good instrument is), say the brilliant tone of the banjo cannot be equalled, and I know this to be a positive fact, as I have compared with other banjos supposed to be first-class, and find they lack a great deal by the side of the S. S. Stewart Banjo, in tone as well as in finish.

Very respectfully,
C. J. WILLIAMS,
Comedian and Banjoist.

From the genial and talented artist, Mr. Sanford, of Sanford & Wilson.

Bradford, Pa., May 25, 1881.

MR. STEWART.

Dear Sir:—I received your banjo in Brooklyn, all right. I have tested it, and find that you did not deceive me. It exceeded all my expectations. I never heard or saw such a banjo (and I have tried them all.) I have still in my possession banjos made by ———, and one of Clarke's best, six banjos in all, and your banjo is the best I ever heard. Wilson, my partner, never owned a banjo in his life, but he says he will have you make him one to keep in the house, to show people to what perfection a banjo can be made. Ed. Gooding, an old banjo player, says it is the best he has ever heard. In fact every one who has heard it says the same thing.

Yours,
JAMES SANFORD,
of Sanford & Wilson.

SMITH'S BIJOU THEATRE,
Seattle, Washington Ter'y, July 24, 1882.

It is with pleasure that I thank you for sending me such a grand instrument. I have just returned from the North and have not been able to answer before, but I have given her a fair trial and she is a beauty. As I write this the Calendar Minstrels are playing their band in the street. I ran across Horace Weston; he had two of your instruments in his hands, and was full of business, advertising them to a crowd standing around him. I have worked this country pretty well, and if you have made anything by it so much the better. Horace is the favorite here among the people. No more at present.

Yours truly,
FRED RICE.

June 13, 1882.

Sir:—Received banjo this morning all right and gave it a thorough trial, and am highly pleased with it. Will simply say that it is the loudest, sharpest and sweetest toned banjo I ever handled.

Yours, etc.,
LUKE BRANT,
Odeon Theatre, San Francisco.

Vevay, Indiana, Aug. 13, 1882.

MR. S. S. STEWART.

Dear Sir:—The Model Banjo I bought of you last spring I would not part with for double the price. It gets better every day.
Respectfully yours,

BILLIE C. LAWRENCE,
Banjoist and Comedian.

20 Oxford St. W., London, Eng., Aug. 1st, 1882.

S. S. STEWART, Esq.,

Dear Sir:—I have safely received the 12½ inch banjo. For strength and beauty of finish combined with sweetness and volume of tone, it surpasses any that have as yet, come under my notice. I shall recommend to my large circle of pupils the Stewart Banjo only. Thanking you for your attention in filling my order, I am

Yours very truly,
J. E. BREWSTER,
The American Banjo Studio.

From A. Baur, Esq., the well known composer.
Flushing, Queens Co., N. Y., Dec. 13, 1880.

S. S. STEWART, Esq.,

Dear Sir:—The banjo you made me last April gives entire satisfaction, and I must say, that of all the different styles and makes of instruments I have used in many years' experience, yours is the best. For brilliancy of tone, quality, and durability of finish and workmanship, I have seen nothing to equal it.

Yours, very truly,
A. BAUR.

From Mr. Ed. H. Hulse, banjo artist and cornet virtuoso.

Buffalo, N. Y., Oct. 14, 1881.

S. S. STEWART.

Dear Sir:—I received the banjo all safe, and in return I can safely say you have capped the climax and climbed over them all. Your instruments are of rare quality and possess great power and brilliancy of tone, together with more new and valuable improvements than on any of the so-called "best banjos in the world." I therefore feel great satisfaction in offering you what assistance I can, and am quite certain that all who are interested in this branch of music will fully appreciate your advantage among us.
I am, dear sir, most truly, &c.,

ED. H. HULSE,
Banjoist, Composer and Arranger.

Johnstown, Pa., Dec. 10, '81.

MR. S. S. STEWART.

Dear Sir:—Your banjo came all O. K. I have been West and just came back. I have tried the banjo and find it just fills the bill. It certainly has the sweetest and most carrying tone of any banjo I have ever played on. I shall be pleased to recommend yours above all others.

WALTER BEAM.

San Francisco, Cal., Dec. 1, 1882.

MR. STEWART.

Dear Sir:—The banjo came just a time. It is a lovely instrument, and all who have seen it pronounce it "fine." Professor Mansfield, who is enthusiastic over your banjos, declares he will have one soon. There is more music in one of yours than in four ordinary ones. You see you have many admirers in this remote corner of the globe, who will not let you forget them. Thanking you for your kindness and the trouble you have taken, also for your thoughtfulness in sending the book, I remain with best wishes,

Yours truly,
M. BANFORD.

Philadelphia, Jan. 6, 1883.

I take pleasure in recommending the tambourines made by S. S. Stewart as the best I have ever used, and I am a judge

LEW SIMMONS,

Washington Hotel, Philadelphia, Jan. 11, 1883.

Friend Stewart:—I wish to say a few words in praise of your tambourines. I find them the best that I have ever used. They are durable as well as ornamental. I cannot say too much in favor of them.

Yours respectfully,
JAMES CARROLL JOHNSON,
Arch Street Opera House Minstrels.

OPERA COMIQUE,
Strand, London, Eng., Dec. 1, 1882.

To J. E. BREWSTER.

Dear Sir:—I am delighted with the Stewart Banjo you had made for me. The tone is something wonderful, and far exceeds my expectations. It has created quite a stir here amongst the patrons of the theatre, and lots of folks think there is some one behind the wings with another banjo playing. I am also truly pleased with the finish, which I consider magnificent, and I would be most happy to recommend you to any of my friends who may want a banjo.

Yours truly,
L. LAURIE,
Opera Comique.

SUN MUSIC HALL,
Knight's Bridge, London, Eng., Nov. 10, 1882.

Mr. J. E. BREWSTER.

Dear Sir:—The Stewart Model Banjo you imported from America for me is the finest toned instrument I have ever heard. The leader of the orchestra at the Sun is of the same opinion, and as there have been a good many banjo players at this hall he ought to be a judge. I expected something great after hearing your own Stewart Banjo, but mine surpasses all my most sanguine expectations, and the finish is superb. The Sun, as you are aware, is a very large hall, but at the extreme end every note can be heard distinctly. I never believed a banjo could have such immense carrying power, and what surprised me is that it improves every night, and I am constantly getting inquiries as to who is the maker. Of course I tell them S. S. Stewart, of Philadelphia, U. S. A., is the maker, but that you are the sole agent for him in England. I shall be pleased to do all in my power to get you orders. Thanks for the sample of the *Banjo and Guitar Journal* you sent me; it proved very interesting, and the music is very pretty. Herewith I enclose one year's subscription for the same.

Yours very truly,
TOM PLEON,
The Brothers Pleon, Comedians and Banjoists.

Hope, Arkansas, May 21, 1881.

Mr. S. S. STEWART.

Dear Sir:—I received the Model Banjo a few days ago. I have tested it thoroughly several different times, and find that it possesses a very loud and sweet tone, while in the higher positions it has a sharp, clear, carrying tone almost equal to that of a piano, and it harmonizes nicely with the "Daisy." The carved ivory keys are both durable and ornamental, while your latest improvement will prevent all possible springing of the neck. Keep on with your glorious work, and all windbag banjo makers will expire.

I remain yours truly,
CHAS. E. LATSHAW,
Banjoist.

Cincinnati, Ohio, May 10, 1881.

I received the banjo, strings, etc., and am very much pleased with the instrument. I like it better every day. The Mastodons say they like it better than any banjo ever used in the company. Your banjos undoubtedly take the lead of all others in every respect.

HARRY SHIRLEY.

Philadelphia, Pa., Saturday, Oct. 1, 1881.

Mr. S. S. STEWART.

Dear Sir:—I received the 11 inch rim banjo to-day, and am so thoroughly well pleased with it that I hasten to add my testimony to the many others proclaiming your make the best in the world. Thanking you for the prompt fulfilment of order, and satisfaction given.

I remain yours, etc.,
BILLY EMERSON.

St. Paul, Minnesota, June 3, 1881.

Mr. S. S. STEWART.

Dear Sir:—For the past month I have carefully examined in every detail the 12 $\frac{3}{4}$ -inch rim banjo, which you made for Mr. Shirley, of our company (The Mastodons), and I can truthfully say it is a wonderful instrument. For many years I, like many another professional banjoist, have entertained the idea that nothing could equal the famous "Clarke Banjo," but candid acknowledgment of my opinion leads me to assert that your banjos are, in many respects, not only equal but superior. Many makers have produced banjos with a surprisingly "sharp" tone, deeming it the only desideratum to be attained in that instrument, but to preserve a resonance of sound to a greater or less degree, at fault. After examining a great number of your make of banjos, I can cheerfully recommend them as being the best that have yet come under my notice, and I have seen them all.

Respectfully yours,
JOHN H. LEE,
of Adams & Lee.

Boston, Mass., March 21st, 1882.

Allow me to thank you for the banjo you made my young brother. He is more delighted with it every day. Every one who has seen it says it is a "little wonder," both in finish and in tone. They ask "who made it," and I tell them it is one of Stewart's. They ask me who I think is the best banjo maker in America, and I tell them Stewart's Banjos are the best I ever handled; they are not only a wonderful toned instrument, but also an ornament to any parlor. I shall do all in my power to introduce them into the Old Country.

W. H. VANE,

Champion Banjoist and Dancer Combined of the World.

Bradford, Pa., Sept. 9, 1881.

In my opinion, your banjos are the very finest that are before the public. I would not part with mine. I have lots of offers for it.

HARRY SHIRLEY.

Chattanooga, Tenn., March 21, 1881.

Mr. S. S. STEWART.

Dear Sir:—The Model Banjo came to hand all O. K. this morning, and I am perfectly delighted with it. I think it is the finest toned banjo I ever had the pleasure of playing. Thanking you for your promptness in sending it, I remain,

Yours respectfully,
HORACE MCLEAN,
Professional Banjoist.

Philadelphia, Dec. 21, 1883.

Mr. STEWART.

You know that I was for twenty-five years with the late James W. Clarke, and he was constantly experimenting on banjos, under my instructions, to beat the then famous banjo, "The Old Suse." He made one banjo to equal my "Old Suse," called the "Dunduburg," and Mr. Peabody bought it for seventy-five dollars. The "Grand Orchestra Banjo" I lately had made of you "downs" all banjos that I ever used, and I call it the "Father of all banjos."

HORACE WESTON.

Richmond, Va., Sept. 12, 1881.

DEAR STEWART.

The banjo arrived safe. I looked it over carefully, and I pronounce it a first-class instrument in every particular. I am delighted with it, and if you think a recommendation from me would be of any use to you, I will be happy to give it.

Wishing you success, I remain yours,

E. M. HALL.

Reading, Pa., Jan. 1, 1882.

DEAR STEWART.

Your letter, with strings enclosed, arrived. Many thanks for the same. I am pleased to say that the banjo is still in good condition. It has been in use constantly for nearly one year, and is still in good trim. It is hard on an instrument, traveling about as we do.

Yours respectfully,

E. M. HALL.

Philadelphia, Pa., Oct. 1, 1881.

Mr. S. S. STEWART.

Dear Sir:—I do unhesitatingly state that the banjo I have just received per my order of September 20th, is the best I have ever seen. Many makers and teachers have heretofore used my name in connection with their business advertisements, but without my authority or consent. I herein give you full and free use of my name in testimony as to the superiority of your manufacture, and shall be glad to give verbal recommendation to all requiring the same.

Respectfully yours,
SAM. DEVERE.

Newark, N. J., May 25, 1882.

My Dear Sir:—The banjo you sent me a few months ago is certainly the finest instrument in that line I have ever touched and I doubt if it can be duplicated. It has a marvelous tone even when fingered way down the neck and even on the head. The tone is even, brilliant and carries wonderfully all through the great compass of the instrument.

JOS. DALTON,
of Dalton & Dent.

Howard Athenaeum, Boston, Feb. 3d, 1882.

Mr. STEWART.

Dear Sir:—The banjo, strings, and case received all right in Brooklyn. It beats anything I ever heard. My partner is thunderstruck; he never thought such a banjo could be made. From this out I think there is only one man who knows how to make a banjo, and that man is S. S. Stewart. Bear in mind, I know something about it, as I have been making banjos for the past seven years.

J. G. REEDE,
of Ripley & Reede

Indianapolis, July 31, 1882.

Mr. STEWART.

Sir:—The banjo (\$40.00) you sent me is all it was represented to be. I will never look for a better one. Eno.-gh.

Yours, etc.,

BILLY MAURICE,
"Big 4" Minstrels.

Baltimore, Md., June 3d, 1882.

Mr. STEWART.

Dear Sir:—Banjo arrived all O. K. the same morning that I arrived. It has fully come up to my expectations. As yet I have not got it in the exact condition it should be, as I generally take a couple of weeks to get a head down properly. I am very much pleased with it and would not hesitate in recommending you as the leading banjo maker of this country. Hoping you received the remittance all O. K. I remain

Yours truly,
R. G. ALLEN,
Banjoist.

Flushing, N. Y. July 8, 1882.

S. S. STEWART, Esq.

Dear Sir:—It is with pleasure that I acknowledge receipt of the 12-inch banjo. The tone is clear, full and powerful. When played with piano or orchestra accompaniment, it is heard above the other instruments, with a brilliancy of tone that I have never heard equalled. As regards finish and workmanship, you have certainly succeeded in producing an instrument far superior to anything before produced. With best wishes for your success, I am,

Very truly yours,

A. BAUR.

Mr. George H. Ayer, Banjoist and Comedian, writes from Bridgeport, Conn., under date of April 13th, 1882, as follows: "The 12 $\frac{3}{4}$ -inch banjo, case head, book, etc., reached me all right yesterday, at Stamford, and I must say is much better than I expected, and I expected a great deal. It has a remarkably loud, clear and musical tone, and the very heaviest stroke with a thimble fails to bring anything but sweetness and harmony. The notes in the upper register, even on the head, are as clear as those obtained from the open strings. The finish is perfect, the polishing being the finest work I ever saw done in that line, while for durability it can never be excelled. It is a model in every respect, and would be a good pattern for other makers to go by. If they could duplicate the tone there would be a fortune in it; but there is no possibility of that being done. Of course there are other banjos of your make as good as mine, but I have used banjos of all recognized makers, and have never seen one with one-half the good qualities of tone that there is in this. Your *Artistic Banjoist* is a great musical production, and such music should go a great way towards elevating the instrument. With best wishes for your prosperity, I remain,

Yours respectfully,

GEORGE H. AYER.

Philadelphia, September 27, 1882.

Mr. S. S. STEWART.

Dear Friend:—Having just returned from an extended tour through the United States with Callender's Minstrels, I beg to send you the banjo you last made for me, to have a new head on it. When you made this banjo for me you said that it would be a better banjo than the one you made me in January, 1881, but I did not believe you; and even after I got the instrument I told you that I did not consider it as good in tone as the first. Now, friend Stewart, I acknowledge myself mistaken; you knew what you were doing. The banjo has turned out grand after a few months' hard use. It is the finest I ever heard, and you are the only man living who can make such a banjo. I acknowledge you as a perfect master of the science of sound, and the world will never again have your equal. A maker in Chicago was after me to take the measure of your two banjos and wanted to use my name, but I have given no man or other maker the right to use my name, and shall prosecute any who do. Wishing you success, I remain,

Your friend,

HORACE WESTON.

Minneapolis, Minn., Jan. 1, 1884.

S. S. STEWART, Esq.

Dear Sir:—I received the banjo you sent me at Minneapolis and I am delighted with it. The tone is elegant, and the finish and style are superb. I stepped into Dyer & Howard's music store with it and played a few marches, and I could drown the best piano they had. There is no limit to the tone, and when you pick it you can get expressions so nicely; as soft as a zither or as loud as a harp. I am thoroughly convinced that you are the King of all banjo makers. Three or four years ago critics told me I was a banjo player "from away back," but I knew just enough about a banjo to know that I had just begun to learn to play properly. At that time I was teaching a large class in Buffalo, New York, and seeing one of your advertisements I wrote you for some of your music. On receipt of the same I found that my wants were supplied at last, and I was delighted with your style of writing and publishing. Since then I have had twelve or fifteen of your most valuable books, and have found them to be of the greatest help to me, and I would say, for the benefit of all my friends and old pupils, that if you wish to learn to play the banjo successfully, buy your music of S. S. Stewart, and go to work and work hard. "Practice makes perfect." I also wish to state here that out of over fifty of your banjos that have passed my hands in the last two years I have yet to find a poor one, and with my long experience with a banjo, and my knowledge of banjo music, I cheerfully give you the right to use my name for the benefit of urging people that are anxious to learn the right way to begin and progress. Wishing you continued success, I am as ever, yours very respectfully,

CHAS. SCHOFIELD.

Canandaigua, May 21, 1883.

I can sell your banjos where I cannot sell any other make, the one I got of you last was a little dandy, and everybody that sees it wants one just like it.

J. P. AIKENS.

S. S. STEWART, Esq.
Norwich, Conn., Nov. 13, 1883.

My Dear Sir.—I received the banjo all right, and it is just immense and I will do all I can to advertise your banjos. Mr. Gorman is highly pleased with his tambourine. Very respectfully,

GEO. D. LAMBSON,
New Orleans Minstrels.

Lancaster, Dec. 5, 1883.

Mr. S. S. STEWART.

Dear Sir.—I have examined the *Complete American Banjo School* and find it an excellent work for the banjo. I notice some very beautiful pieces in it, which I think will be very pleasing to banjo players. Also the *Fireman's March*, by Wm. A. Huntley, for banjo trio, is beautiful. Yours respectfully,

CHAS. H. LOAG,
Teacher of Banjo and Guitar.

Cincinnati, O., Nov. 15, 1883.

Mr. S. S. STEWART.

Dear Sir.—Your *American Banjo School* book is the most comprehensive work I have ever seen. It should be in the hands of every ambitious student. The information and suggestions it contains are not to be found in any other work extant. Trusting it will meet the success it certainly merits, I remain, yours, etc.

G. P. LEDDY,
No. 223 W. Fourth Street.
(Teacher of Banjo at Cin. College of Music.)

Denver, Col., May 13, 1884.

Mr. S. S. STEWART.

Sir.—The Orchestra Banjo, No. 1563, I ordered made, arrived all O. K. I am more than pleased with it, it has a tone equal to a grand piano. It knocks out everything I ever saw in the shape of a banjo for tone and beauty of make up, and everything about it. I am proud to have such a fine banjo to take with me through the North-west, and anything I can say to your advantage about your banjos, I shall be pleased to say.

Respectfully yours,
JOHN MOORE,
Banjoist and Comedian.

Buffalo, May 25, 1883.

I received the banjo and am more than satisfied with it, the tone is very fine and the finish beautiful, altogether I feel fully compensated for my long wait.

CARRIE M. COCHRANE,
Teacher of Banjo and Guitar.

"I have been using three banjos in my act, and I think yours lays way over the deck for tone, being louder and sweeter than any I have ever seen. Wish you the success you deserve."

LEW KEYES,
Banjoist and Comedian.

OXFORD MUSIC HALL,
London, England, April 17, 1884.

To Mr. J. E. BREWSTER,
Agent for Stewart's Banjos.

In answer to your inquiry respecting the Stewart Model Banjo, I am only too pleased to state it has turned out one of the finest toned instruments I ever heard, and the tone is gradually improving. I have examined and tried banjos of all other makers of repute, but the Stewart Banjo knocks them all out, in my opinion. Wishing you and S. S. Stewart every success,

I am yours faithfully,
G. W. HUNTER,
Comedian.

San Francisco, Cal., May 20, 1884.

Friend Stewart:—I rec'd my banjo, and think I have the finest banjo on the Coast, and thanks to you for selecting it. I made an orchestra of twelve men jealous of my banjo last night, because I drowned them out.

Respectfully,
D. MANSFIELD,
Teacher of Music.

Buffalo, Jan. 28, 1884.

Mr. STEWART.

Dear Sir.—The banjo at hand; it is an elegant instrument in every respect, both in tone and finish, and I am more than pleased with it. Wishing you success, I remain yours,

JOHN HAUKE,
(Musical Moke).

Emporia, Kansas, Dec. 27, 1883.

Friend Stewart:—The Model Banjo arrived O. K. I consider it a wonderful instrument, having tried it in all the positions, I find it perfect, the tone being as loud and brilliant at the 10th and 18th positions as at the first. I have dreamed of such a instrument, but never hoped to possess one. Yours,

J. E. HENNING,
Teacher of the Banjo.

Concord, N. H., April 5, 1884.

Mr. S. S. STEWART.

Dear Sir:—The "Little Wonder" Piccolo Banjo was duly received, and I am free to say, that it is a wonder indeed. Although small in size, it produces a most powerful tone; clear and sweet. It reminds me more of a *Mandolin* than any instrument I ever heard, and has been admired by everyone that has heard it; have used it nightly in my act and it is highly appreciated.

Yours,
WM. A. HUNTLEY.

No. 84 Meanwood Rd., Leeds, Eng., April 14, 1884.

Dear Mr. Stewart:—The banjo came to hand on the 29th ult., and I was more than pleased with it. I had my friend, Tom Pleon, here a fortnight after its arrival, and he said the same as myself, that Stewart stood second to none as a banjo maker, and was worthy of all the patronage he got. For tone, music, and artistic workmanship, I never saw its equal. Wishing you every success and the best of luck, I remain

Yours, very truly,
TOM HAIGH,
Banjo Teacher.

Philadelphia, June 19, 1884.

Mr. S. S. STEWART.

Dear Sir:—The banjo you made for me last August, is giving great satisfaction. It is a perfect instrument, and its beautiful finish and wonderful tone is admired by all who hear it, in fact the same thing can be said of all the Stewart Banjos which have come under my notice.

Yours respectfully,
THOS. J. ARMSTRONG,
Teacher of the Banjo and Xylophone,
418 N. Sixth Street.

New Haven, Conn., May 1, 1884.

Mr. S. S. STEWART.

Sir:—The banjo is simply immense. Very fine tone and fine in appearance. Yours,

F. W. WILLOUGHBY,
Teacher of the Banjo.
Ware, Mass., March 30, 1884.

Mr. STEWART.

Dear Sir:—The banjo received, and is all you represented; loud, brilliant tone, etc. (Little Wonder Banjo.)

GEORGIE DEAN SPAULDING,
of Spaulding's Bell Ringers.

Harrisburg, Pa., March 10, 1884.

S. S. STEWART, Esq.,

Dear Sir:—The Little Wonder Piccolo Banjo is immense, and the more I play it the better I like it. I can execute some of the hardest music on it nearly as easy as on the large banjo. Respy yours,

JOHN GASTROCK,
Leader of Band.

Minneapolis, Minn., June 3, 1884.

S. S. STEWART.

Dear Sir:—The banjo you made for me arrived in good shape, and to say that I am pleased with it, but feebly expresses my feelings. After pulling down the head I find it is a superior instrument and of much better quality than I had hoped for, even in a banjo so highly recommended as the Stewart. In point of beauty of finish, crisp, sweet and penetrating tone, and ease in fingering, the instrument surpasses anything I have ever seen for the price. I would not sell it for twice its cost.

ERNEST A. STURTEVANT,
Banjo Teacher.

Boston, Mass., June 18, 1884.

Mr. STEWART.

Dear Sir:—The banjo I bought of your Boston agent, Mr. E. F. Delano, is all that I desire, the tone is perfect in both upper and lower register. I have a number of pupils using your instruments, and in every case they have excelled their predecessors. I do not hesitate to say, that in my opinion, you make the best banjo.

Very respectfully,
G. L. LANSING,
Teacher of the Banjo.

Galveston, Texas, June 13, 1884.

Friend Stewart:—Yesterday I took a seat at our telephone, in our place, and rendered some of your choice selections on my banjo, to several people at Houston, Texas, which is fifty miles from here, and they were very much surprised to hear music on a banjo over fifty miles of wire, and assured me they could hear very distinctly every note that I executed. I can assure you that one gentleman asked me if I was not playing on a piano. At first he would not believe that I was playing on a \$50.00 banjo you made for me, and I can say the banjo you made for me seems to improve every day. It holds the laurels over any other banjo in Galveston, and you could not buy it back from me for \$50.00. Yours respectfully,

WM. BATCHELOR,
Banjo Teacher.

Baltimore, Md., April 19, 1883.

Mr. S. S. STEWART.

The banjo you made for me is first-class in every respect. I have been a banjo player for twenty-three years and have owned five or six banjos, but this one is the best I have ever used, and I would not part with it for anything. Yours respectfully,

SPEE. ATKINSON,
Banjoist and Cornet Soloist

Louisville, Ky., June 12, 1884.

Mr. STEWART:—

Your Orchestra Banjo came to hand, and it has proven entirely satisfactory, and I am well pleased with it.

WM. B. POWERS,
Banjo Teacher.

75 Southampton Row, N. C.,
London, Eng., March 3, 1883.

Mr. BREWSTER.

Dear Sir.—The "Stewart Grand Banjo" I have been using for the past three weeks, has more than fulfilled my expectations both in brilliancy and durability of tone. I have tested it both in vocal and instrumental solos, and find it "holds its own" over orchestral accompaniment of ten instruments. The "Othello" I have been using for the past two years is like Othello, "its occupation's gone."

I can say no more, for I think the banjo speaks for itself. I have played it in the largest theatres in London and the Provinces, and have no trouble to make the banjo heard above the orchestra in my solos. Faithfully,

CARRIE E. DANIELS,
"Guitar and banjo soloist," late from "Fun on the Bristol Co."

Royal School of Mines, South Kensington Museum
London, February 27, 1883.

To J. E. BREWSTER (Agent for S. S. Stewart's Banjos).

Dear Sir.—Three months have now elapsed since I had from you the "Grand Concert Stewart Banjo," and I have taken every opportunity of showing it to and playing it before my friends, who all entertain the same opinion of it as I do, viz., that for sweetness and volume of tone the Stewart Banjo has never been equalled, and for beauty and strength of construction, they can never be surpassed.

Whilst in Boston, Mass., last summer, I purchased a banjo from a firm there, who assured me it was the finest made in America, but I was grossly deceived; although I paid \$100 for it, it is not to be compared in any way with my Stewart Concert Banjo at \$45. Thanks for sending the sample *Banjo and Guitar Journal*, which is very fine. I enclose one year's subscription for the same.

A friend of mine, Mr. Trevelyan, is very much in love with my banjo, and is coming down with me on Wednesday to see you about one.

I am, yours truly,
A. L. GOODENE.

Worsley, Lancashire, England, Feb. 14, 1883.

DEAR BREWSTER.

You want to know how I like my Stewart model 12½ inch banjo, and I have great pleasure in saying I consider it quite A. 1.

I have played a banjo for ten years, and have had a great many, both of English make and American, which I have bought when in the States. The British banjo, as a musical instrument, is a dead failure, though with a few slight alterations it would make a fair cheese-box. It is on a par with the usual British banjo professor, who plays what he calls "Breakdowns," and sings what he fondly imagines to be "Nigger Songs" (in a Cockney dialect, without his H's). There is no doubt that the Americans are the only people who have as yet succeeded in making a musical instrument of the banjo, and though I believe there is more than one maker in the States who can turn out a first-class instrument, my present Stewart is certainly by far the best I have ever played on. I have played it two or three times at concerts and have had not the least difficulty in making it sound clearly through a large hall, either picking or with a thimble. The Hunter's March for two banjos and piano, played with a thimble, goes immense at a concert, and Schöfield's Waltz for two banjos, though very easy, is quite the prettiest little duet I know of.

Wishing you every success in teaching and selling the banjo, I remain yours very truly,

A. HARDCASTLE.

London, England, Sept., 1882.

Mr. S. S. STEWART.

Dear Sir.—The 12½ inch rim banjo you made me is the finest I ever used. The best in the world.

Yours respectfully,
WALTER HOWARD,
Of Moore & Burgess' Minstrels, St. James Hall.

Philadelphia, May 19, 1881.

Mr. S. S. STEWART.

Dear Sir.—You desire to know what I think of the silver rim banjo I bought of you. I would simply say, it excels all banjos I have ever seen, and no money would buy it. Yours very respectfully,

DEWITT C. EVEREST,
Teacher of Banjo.

The S. S. Stewart Banjos

were awarded the only medal given
for any Banjo at the

London International Exhibition

in the year 1884

The Stewart Banjos have received more written testimonials from players of eminence than the banjos of all other manufacturers combined.

S. S. Stewart has recommendations and letters bearing testimony to the excellence of his banjos from more recognized banjo players than any other manufacturer ever has had. These testimonials would make a large volume in themselves.

In addition to the large number printed in the Illustrated Price-List and various other pamphlets, these few letters are added, coming from well-known performers and teachers. In spite of the many efforts lately made to puff up inferior instruments, by blatant advertisements, calculated to deceive the uninitiated and inexperienced, the sale of the Stewart goes on increasing.

Boston, May 8th, 1888.

S. S. STEWART—

Dear Sir—I have always claimed that your banjeaurines were the finest, by far, of any, and do now. I don't think I stated that the one I loaned W. A. Huntley was one of yours, however. I merely said that he borrowed a banjeaurine of me. I was obliged to let him have the other make, as my Stewart was not in playing condition, having poor strings. I wish it understood that the Ideal Club use the Stewart Banjeaurines exclusively, and only carry another make with them to use in case a string breaks or a head gives out.

Yours truly,
GEO. L. LANSING,
Director of Boston Ideal Club.

A letter of later date from Mr. Lansing, (Jan 6th, 1890), contains the following:

"My new banjeaurine is turning out finely. I do not want a better one and could not get it if I did. The boys all send their best wishes."

JOHN DAVIS, Banjo Teacher, of Springfield, Mass., writes under date of December 9th, 1890.

"I will put up \$500.00 on the 'Stewart' against any banjo made; for I have tried them all and know that there is no banjo but the Stewart. All the dealers call me a 'Stewart crank' because I will not recommend inferior instruments; but I can stand it, for I never sold a banjo but what gave perfect satisfaction in every way."

New York City, June 3d, 1889.

Dear MR. STEWART—

As the clown says in the circus, "Here we are again." I ought to head this article with the remark, "What I know about Stewart's Banjos," but was afraid some one would imagine I was writing an advertisement, which I am not, but I am writing a genuine letter, voluntarily, to the quiet little man who has done so much to elevate the tone of our National instrument, the Banjo, and make it worthy of a place amongst the representative instruments of each nation; for Italy has the Guitar, Ireland the Harp, Germany the Zither, Scotland the Bag Pipes, Switzerland the Flute or Pipes and China the Tom Tom, and so on through the catalogue of instruments. We have the Banjo and a Flag with 42 stars.

The Banjo is quite as much improved in the last 10 years as the flag has been, and in this Centennial year we ought to return thanks for being so fortunate as to possess a "Stewart" whose first name ought to be "Progress," for it is to him we owe so much improvement in the instrument of our nation.

I purchased a Stewart brand in London some 6 years ago. That instrument stood the test of foggy England, misty Scotland, and the bogs of Ireland, and lastly it stood the severe test of 4 trips across that big pond (12000 miles), the Atlantic Ocean, and hundreds of miles through "God's Country," and it never failed to secure triple encores for the player wherever it was played.

I always like to speak well of the bridge that carries me over, and for this reason I mention this old friend here.

My new Universal Favorite, which I have now purchased, will, I hope, follow in the steps of my first Stewart, and if I am alive and an active member of this universe six years from to day, I shall report to "the quiet little man" in Philadelphia how much of a "Favorite" the "Universal" has become, as I expect to play it in Old England, Bonnie Scotland and Merry Ireland before many months.

The improvements made in the Stewart Banjos in six years are many, and you deserve great credit for your faithful Stewardship of the instrument. I am quite sure all well-thinking people will agree with me in this.

This letter may be long, but it is much too short to express all I think might be said in your favor for your excellent work, and good results of that work, in your Banjos.

With my best wishes, I am,

Faithfully,

CARRIE DANIELS.

P. S.—So many Banjos are addicted to warping after such damp experiences as England compels one to endure in her fogs, that I feel bound to say what I have said herein about the condition my Stewart was in after all the hard usage. Warf might be scratched out of the dictionary for all the use it has in reports of Stewart Banjos.

WM. N. SCRANTON, New Bedford, Mass., writes:

The banjeaurine arrived all right last Thursday, and to say that I am pleased with it but poorly expresses what I mean. The tone is simply grand, strong, sweet and clear as a bell. I tested it by playing Huntley's Wedding Bells Gavotte, which I think will bring out about all there is in an instrument. As I am a man of very few words, I will simply say, if you wish to get a good shave to go to a barber and not to a shoemaker.

W. H. SANDLAND, of the Waterbury Banjo Club, writes:

The Orchestra Banjo I ordered of you reached its destination safe and sound. Although I have not yet brought the head down to its proper place, it even exceeded my expectations as to tone, and the finish is superb. I used it last night at a concert with the club, and all the members were struck with it. I will recommend your instruments to the best of my ability in this part of the country.

Centralia, Ill., Nov. 23, 1884.

Mr. S. S. STEWART—

Dear Sir—I received the two banjos (11 inch rim), and I must acknowledge they are the best tone and best finished banjos for the price I ever saw, and I will gladly recommend them to the profession and to my friends generally.

BILLY McALLISTER,

Baird's Minstrels.

Mrs. E. L. LOVEJOY, Grand Rapids, Mich., writes:

I find your banjos and banjeaurines the finest in the market; my orchestra play upon the Stewart Banjos exclusively.

WALLACE M. GOLDIE, Musical Artist and Comedian, writes as follows:

I received the Banjo in Allentown, Pa., all O. K., and I must say it is one of the best I ever had the pleasure of playing upon, and I feel it my duty to write you this short letter and thank you for making me such a fine toned instrument.

It is made just as I ordered it and suits me to perfection. The tone is loud and brilliant and it is certainly the easiest fingered banjo I ever saw, and I am well pleased all around with it, and I will speak of it to my friends, in and out of the profession, as the champion of the world, and advertise it in every way I can, for I think you are deserving of all the credit I have given you for the banjo, and I sincerely hope you may realize some satisfaction from the good word I will always speak of your banjos.

E. H. FREY, Musical Director in Chillicothe, Ohio, writes under date of Nov. 8th, 1889.

The banjeaurine arrived O. K. I am delighted with it; the tone, workmanship, etc., cannot be excelled, and there is no doubt that the Stewart banjo is the King of all others. I like the banjeaurine much better than the banjo, as it has a shorter neck, and as I play the violin, can execute difficult passages much more readily. There were several parties called to see my banjeaurine this a. m., they were more than surprised at the tone of it.

CHAS. H. PARTEE, Banjo soloist, teacher and composer, of St. Louis, Mo., writes under date of November 7th, 1889.

You are at liberty to state that I use only the Stewart banjos, and after years of constant service, your instruments have invariably improved in tone, while none of them have warped or sprung in any manner. If you have any intelligent competition, I have not yet been informed of its existence.

Philadelphia, Feb. 6th, 1890.

I have been teaching the Banjo now for nearly five years, and in that time have had a chance to try all makes of Banjos, and I have come to the conclusion that the Stewart is, by far, the best Banjo in use. There is something in the tone and touch of your instruments which can not be found in any other make.

The \$75.00 Banjo I bought from you some years ago is still doing good work at my studio, and has sold lots of your Banjos.

O. H. ALBRECHT.

Philadelphia, Feb. 5th, 1890.

S. S. STEWART—

Dear Sir—Having used your Banjos for the past five or six years, I feel perfectly satisfied in endorsing them as the best Banjo made.

They possess a clear, sweet, yet powerful and carrying tone, that no other Banjo has. I have used them in all kinds of halls, and have no trouble filling the largest of them. Prior to using your instruments, and even since, I have tried every other known make in the United States, and can safely say there are none that equal the Stewart.

Very truly yours,

GEO. B. ROSS.

HOSEA EASTON, of Melbourne, Australia, writes under date of July 13th, 1886:

My banjos, eight in number, arrived here three weeks ago, perfectly safe and sound, and I have thoroughly tested every one of them. I find to my satisfaction that there is nothing in the shape of banjos in Australia to approach them. You well deserve the name, 'King Banjo Maker,' and as you stated in your letter, the two large banjos are the finest ever seen in the colonies. Many here, as well as myself, can only praise you as hundreds of others have done. They are attempting 'banjo making' here in Melbourne, but your banjos excel all that I have ever seen or handled. I have been playing one of the large ones with full orchestra, and the banjo was heard above the orchestra outside the theatre doors. From the loudest to the softest notes made on them can be heard in the largest theatres here in Australia. In conclusion I can say that your banjos are perfection. I may also state that in your banjos I received more than value for my money.

LEW KEYES of Lewiston, Me., writes:

I received Orchestra Banjo all right and am very much pleased with it. The tone is loud, brilliant and very sweet. In fact it is as fine a toned banjo as I have ever had, and I have used about all kinds of banjos in the last ten years. Some banjos are better adapted for picking, or guitar style of playing, while others are better for thimble playing, but I find this banjo equally good for either style of playing; in fact it is just the banjo I have been looking for.

E. J. APPLEBY, of Honolulu, H. I., writes:

I still have the Orchestra Banjo you made for me in October, 1884, and although I have given it some very hard usage, it is still in good trim and possesses a tone that I have never heard equalled in a banjo. There were a few banjos here when I first came, about a year ago, but they have all been knocked out and laid on the shelf since their owners have heard your banjos.

J. A. LABARGE, of Malone, N. Y., writes:

The Orchestra No. 2 Banjo came last Thursday, all O. K. I consider it as fine as any I ever saw. The tone is loud and very fine, besides being fretted true to the rim. I fail to discover any positions, etc., which are not all right.

C. R. GUERIN, leader of Princeton College Banjo Club, writes:

We are using none but your banjos and banjeaurines in our club and they give entire satisfaction.

GEO. C. MAINE, director of the Wisconsin University Banjo Club, writes:

Your instruments give universal satisfaction to all who have used them out this way.

FRED. S. BAXTER, South Framingham, Mass., writes:

I received the banjo all right yesterday, and found I have a most elegant instrument. I don't know how to express my many thanks to you for giving me such a bargain for the small sum of money. It is not at all surprising that your instruments are the leading banjos of this entire universe. There is not much need of advertising the Stewart Banjo; it is rightly named king, for it speaks for itself.

Pine View, Shasta Co., California,
August 22, 1887.

Mr. S. S. STEWART—

Dear Sir—Your letter dated November 10th, in answer to mine from Honolulu, H. I., is received, and I now write to say that the Orchestra Banjo you made for me is decidedly the best instrument I have ever used. Hitherto I have been using different makes and styles on all parts of the globe, as well as Clarke's and I pronounce yours the most perfect instrument I have ever handled. I would have written before, but have been taking a year's rest on my ranch in California, (having decided to settle in this part of the world on account of the climate), after an extended second tour of ten years around the world. I am also much pleased with the tambourine you sent me, and as I now resume my profession I hope soon to use it. Your instrument is like some of the fruit that grows on my ranch—splendid.

Yours faithfully,

WASH. NORTON.

Late Lessee and Proprietor of the Opera Comique, London, England

Philadelphia, Feb. 6, 1890.

My Dear MR. STEWART—

The last Banjo you made for me I pronounce better than any banjo I have ever heard or played on. It has a tone like the harp—which is found in no other instrument. To my ear other banjos sound like tin-pans, and I want to get away from them as far as I can. But when I hear the sweet strains of a Stewart Banjo (which is King of all others) it gives me pleasure to stop and listen.

There is one thing I have noticed in your banjos, and that is that they become sweeter and richer in tone the more they are used. The Piccolo Banjo you made for me a few weeks ago is the sweetest I have ever played upon, and its tone can be heard far above all others that I have ever heard or listened to. I am happy to add that the "Philadelphia Banjo Club" use no other make of banjo but the Stewart.

Very sincerely,

DEWITT C. EVEREST.

HORACE WESTON, the World Renowned Banjoist, writing from New York, under date of February 5th, 1890, says:

After using your celebrated banjos for over nine years, I can only say again that I have never found any banjo to equal them.

What a Prominent Music House says of the Stewart Banjo. The Knight-McClure Music Co., Denver, Colo., writes as follows:

Denver, Colo., September 6th, 1888.

S. S. STEWART—

Dear Sir—We write to day to place another order with you for your banjos, but before doing so we wish to say a few words about our former orders. We have had splendid success with the Stewart banjo; having defeated all others which came in competition with us, and can truthfully say that the Stewart banjo has no equal.

We have taken plenty of time to test them, and know what we are talking about when we say that the Stewart banjo is perfect in finish and workmanship—pure, clear and sympathetic in tone—of life-long durability, and stands pre-eminently without a peer. Our customers are very much pleased with their "Stewarts," and speak of them in the highest terms possible.

WM. D. HALL, Banjoist, writes:

Permit me to add an unsolicited testimonial in praise of the greatest of all banjos, "The Stewart." I have just returned from a tour through the Western cities, and never in all my experience have I encountered so much rain—which you know greatly affects all string instruments—but notwithstanding all this, I have always found your banjos free from that deadness in tone usually found in other banjos during rainy spells.

GEO. F. GELLENBECK, of Omaha, Neb., writes:

The "Lady Stewart" banjo arrived all O. K. and my pupil is completely taken with it. It is the finest banjo of that grade that you have sent me. The \$5.00 guarantee I sent you for a banjo of the same style, is for a young lady whose father says he will not take it unless it is exactly as I represented it, but it will occupy a prominent place in his parlor.

Prof. S. A. KENNEDY, Banjoist and Ventriloquist, writes:

I am a little late, but I am here all the same. I received my orchestra banjo all right at Memphis, Tenn. I have used it now about seven weeks, and all I have to say is, it knocks them all out, not merely because I say so, but every one that sees and hears it, says so.

I would not sell mine back to you for twice the amount I paid you for it. I got my money's worth; that is all I want.

W. G. COLLINS, Evening Star Office, Washington, D. C., writes:

The Spooner boys, sons of Senator Spooner, use your banjos, and the least I can say about them is, that they are really the best instruments I ever handled. The "Champion" particularly being the finest toned instrument I ever listened to. The boys are delighted, and always take much pleasure in showing them to their friends. In their behalf I extend a vote of thanks.

J. McCauley, Washington, D. C., writes:

The banjeaurine arrived yesterday all safely, and I am perfectly satisfied with it. I thank you very much for sending me such a nice instrument. My mother said she liked it better than the banjo. I will always praise your banjo to everyone.

BENJ. J. BURNELL, New York, writes:

I have sold several of your banjos lately to my scholars, all give perfect satisfaction. Banjo admirers are finding out you make a musical instrument in the banjo. There are a great many fine-looking banjos and apparently well made, but they lack that wonderful tone and carrying power that is in your banjos. You have the secret of a fine banjo, the same as there is a secret in the making of a fine violin.

C. S. MATTISON, the well-known Banjo Teacher, of San Antonio, Texas, writes:

The fine banjo arrived in due time and gave more than satisfaction to the recipient, who was surprised and delighted at its splendid tone and finish. It is a "Jim Dandy."

W. E. SILSBEE, Lynn, Mass., writes as follows:

Banjo duly received. I am very much pleased with it, for it exceeds any banjo I have ever seen, both for clearness and quality of tone, and for beauty without unnecessary inlaying.

I thank you very much for your selection, and shall always be pleased to say a good word for the "Thoroughbred" banjo.

Mrs. B. A. SON, Utica, N. Y., writes:

I have been so busy since I returned from New York that I have not had time to write before. You cannot imagine how delighted I was to find the little gem of a banjo you sent; it is a little beauty and the tone just what I imagined a Stewart banjo, and no others, had.

F. W. WILLOUGHBY, the well-known Teacher, of New Haven, Connecticut, says concerning a recently purchased Banjo:

I can now speak of my new banjo. I have tried it in every way, and find it much finer in tone than anything before made for me. It is simply elegant.

A. KEMP, London, England, writes as follows:

I have recently bought one of your orchestra banjos, and am simply charmed with it, the tone being so bright, pure and sympathetic; while the workmanship of the instrument is unsurpassed.

I have been trying to obtain your pamphlet the "Banjo Philosophically," but without success. Will you do me the kindness to send me a copy, and also copies of any other works of yours treating of the instrument? Let me know the price, and I will send you by return mail a remittance.

You will pardon my troubling you with such a small matter, but I am so interested in your Stewart that I want to know more about its illustrious creator."

Miss EDITH E. SECOR, writes:

The banjo was safely delivered by express June 2d, and it is not surprising that you should say that if not satisfactory it might be returned, for my order has been far exceeded. When writing under an earlier date I told you that you should not let my order interfere with other work, knowing that when it did arrive the banjo would be a good one, was fully warranted by a careful study of your business methods, and knowledge of your earnest efforts to elevate the standard of the instrument and place it where it rightfully belongs, among other musical instruments. The tone of this instrument is clear and perfect, and well adapted to the purpose for which it was designed. This is what I was seeking for, and you have added to this beauty of workmanship which elicits expressions of admiration from every one.

PERKINS BROS., of Baltimore, Md., write:

We have letters from all over the country offering inducements in music, banjos, and methods of teaching, but we prefer your banjos and methods to all others, and shall stick to our first love.

W. H. PLUMMER, of Gallup, New Mexico, writes as follows:

I purchased one of your banjos three years ago, which I then thought was the best banjo that could be produced, but this one eclipses all I have ever seen. It must be from the effects of long and careful study that you are able to produce a banjo of such fine sound and carrying power. The workmanship is the finest I ever beheld, and I think the life of factory tubs is limited. I am convinced that if you continue to manufacture such banjos, you will be compelled to enlarge your facilities for production.

LYMAN B. RICE, Banjo Teacher, Trenton, N. J., writes:

I write to inform you that the Banjeaurine I purchased is a "Daisy," also the 10-inch Princess, they are the best toned instruments I ever saw, without any exception.

FRANK COLLINS writes from Buenos Ayres, Argentine Republic, under date of August 20th, 1888:

I have twelve pupils here doing well at the banjo. They use the English banjo, which is of no account. I bought one of your banjos in San Francisco of one of your agents, and it is a daisy. For tone and finish it can't be equalled.

ARLING SHAEFFER, the Denver, Colo., Teacher, writes concerning a Stewart "Presentation Banjo.":

It is just a wonderful little beauty, and more than convinces me that Stewart is the only man in the world who can make a really fine banjo.

E. H. FERGUSON, Rochester, N. Y., says in a recent letter:

The banjeaurine at hand; I would say I find it in every way superior to any banjo I have ever heard. I think its tone resembles the mandolin, only sweeter, and has not the harsh effect which arises from wire strings. It will be very popular with the ladies, as it is so easily fingered.

Philadelphia, Pa., Feb. 5th, 1890.

Mr. S. S. STEWART—

My Dear Sir—I have in my possession some thirty or forty banjos of different sizes and different makes. I have banjos of nearly every make in this country, and one or two English banjos, and my intention is to increase my store until I have at least one banjo of every prominent maker in the world.

Many of the manufacturers have been gunning me for letters of testimonials for their banjos, but I have made it a rule in my business, when a man asks my opinion as to which is the best banjo, to recommend the best.

I find, after years of comparison with all other makes, that the banjos of your manufacture excel all others in workmanship, tone and finish. The fact of my owning and collecting banjos of other manufacturers does not imply that I acknowledge their superiority over the Stewart banjo. I claim your banjo to be the best in the world, and will continue to do so until some one else makes better instruments than you do.

Yours, very truly,

THOS. J. ARMSTRONG.

WILLIAM SULLIVAN, Montreal, Canada, writes:

I must not forget to mention to you that I have got my \$50.00 banjo yet. I have now had it four years, and it is as good as the first day I got it from you, and that is saying a good deal. The tone of it is something grand.

WM. A. HUNTLEY, the Celebrated Banjoist and Composer, writes from Providence, R. I., under date of Feb. 10th, 1890. The following is an extract:

I have used your banjos, both on and off the stage, for over ten years, which is proof of my high appreciation of them—and of which make of banjo I prefer to use. I never have seen or heard a banjeaurine that had the tone of the Stewart, and I have tried all makes.

Philadelphia, Pa., Feb. 17th, 1890.

Dear MR. STEWART—

If you will kindly allow me space in which to briefly testify to the merits of the S. S. Stewart banjos, I shall consider it a special favor.

I have used your instruments exclusively ever since my *entré* to the banjo fraternity, and I can positively assert, that without exception, they are the best, in all the essentials that go to produce a first class instrument, and I never hesitate to recommend them to my pupils and all inquiring for, or in need of, a banjo that will fulfill every claim made for it.

I feel that I cannot speak too highly of your excellent productions—having sufficiently experimented with other makes to know that they do not begin to compare with your instruments. Truly, "Stewart is King."

Very sincerely yours,

FRANK H. LOCKWOOD.

St. Joseph, Mo., June 20, 1884.

MR. S. S. STEWART.

The \$50.00 banjo you made me some time ago is doing splendidly, I may call on you soon, on my next visit.

Yours,

J. F. BALDWIN.

114 Westgate, Burnley, Eng., Jan. 1, 1884.

MR. BREWSTER.

Dear Sir:—I have now been able to give the Stewart banjo a full trial, and am in a position to speak with confidence as to its qualities. It is, without exception, *The Premier Banjo*. Its carrying power is surprising, as it seems to fill a large hall better than a small room, and every note can be heard with the greatest distinctness at the farthest extremity of the room. Its tone is not in the least affected by damp weather, and it keeps the pitch with great exactness. I cannot too highly recommend it, more especially to beginners, as I consider a Stewart Banjo is half the battle—it is so easy to play. Independent of its capabilities as a musical instrument, it is a work of art as regards appearance and finish; every minute particular being finished with the greatest nicety. I am extremely proud of my instrument and would not part with it on any account. It is never seen without being admired and praised.

Yours very truly,

ALEXANDER D. PITHIE.

Washington, July 8, 1884.

MR. STEWART.

I am still using the banjo you made eighteen months ago. I have been offered twice the money it cost me, but am willing to let good enough be. Wishing you success, I am,

Yours truly,

JOHNNIE P. MACK,

Washington, D. C.

Aylmer, Ontario, Canada, May 8, 1881.

MR. STEWART.

Dear Sir.—Your banjo received all O. K. It is "a daisy." It came in good time, for our band had a concert Friday night, on which occasion I gave an instrumental solo. They all say it beats them all. I had one of—thirty-five dollar banjos, but it could not touch this one. I remain yours, with thanks two fold,

CHAS. F. HINES,

Champion Banjoist of Ontario.

JAMES H. KINE, one of the best Banjoists in America, writes:

"The banjo received all right. Candidly speaking, for *tone* and *finish* it surpasses any of the banjos I have ever played on. I have now in my possession a Farnham and two of Clarke's best, which I thought never could be equalled for tone, but I find your Banjo excels them in every way."

LEW. KEYES, writing from Lewiston, Me., under date of November 20th, 1890, says:

"I still play the Orchestra Banjo you made for me a few years ago and it is a *dandy*. I have played it against many other makes and they 'were not in it.' Five years ago I was the only one that used a Stewart Banjo here, and now there are over one hundred in use in Lewiston and Auburn."

J. H. MACK, the eminent Banjoist, writing under date of January 9th, 1891, says:

"Your banjo is, without doubt, the best I have ever had. I have used all the different makes of banjos and must say that your banjo talks. People come to me and say: 'What make of banjo is that? It has a wonderful sound; you can hear it all over the house, like a bell.' I say: 'Why, there is only one banjo, and that is the S. S. Stewart, Philadelphia, Penna.'"

N. B.—Mr. Mack is a noted performer on the banjo. He has been with Carncross' Minstrels, Cleveland's Minstrels, and many of the principal companies. He is one of the best performers in the country.

The following is from the world-renowned Banjo Artist, E. M. HALL.

Pendleton, Oregon, Oct. 14th, 1891

My Dear STEWART—

Your letter and the *Journal* received. Many thanks for the same. The *Presentation Banjo* is still in good condition, and is admired by every one who sees it as a work of art. The longer I use your instruments, the more I am satisfied that too much cannot be said in their praise. They are certainly the very best banjos made, and you know that I have used a great many different makes in my time. It is unnecessary for me to tell you this, however, as it is universally known that *Stewart is King*.

Your old friend,

E. M. HALL.

Springfield, Ill., Jan. 4, 1882.

MR. STEWART.

Dear Sir.—I hope you will please excuse me for not writing before this, but I wanted to give your banjo a good trial, and I am pleased to say that it is the best banjo I ever heard or played on. The tone is grand and rich, while it is just the banjo I have been looking for.

P. C. SHORTIS,

Leavitt's Minstrels.

Philadelphia, Dec. 27, 1878.

MR. S. S. STEWART.

Dear Sir.—After testing your banjo for two weeks, and finding it the best I ever used, I heartily recommend it.

NED OLIVER,

Banjoist and Comedian.

Easton, Jan. 8, 1882.

Dear Sir.—I am using one of your A 1 Stage Banjos, and I must say that it is the finest instrument I ever handled.

Yours truly,

JOHN FORBES,

Banjoist and Comedian.

Philadelphia, Aug. 22, 1881.

S. S. STEWART, Esq.

Dear Sir.—The "Model Banjo" you made for me has far surpassed my expectations; it is the finest in every respect I have ever heard, and is pronounced so by every banjo player I have shown it to.

HARRY P. WAYNE.

Camden, N. J., June 30, 1884.

S. S. STEWART, Esq.

Dear Sir.—Banjo purchased from you on the 2d inst. is giving entire satisfaction. The *style* and *finish* are excellent and the tone is simply grand, being both loud and sweet through entire compass of the instrument.

All the "better grade" banjos of your make that I have either owned or handled have been very fine instruments (their uniformity is a strong point), but I think this one "raises them one higher."

I shall be pleased to personally recommend your banjos whenever opportunity offers.

Very respectfully,

NATHAN FRANCIS.

CHARLES H. PARTEE, Banjo Soloist, Teacher and Composer, of St. Louis, Mo., writes under date of November 7th, 1889:

"You are at liberty to state that I use only the Stewart Banjos, and after years of constant service your instruments have invariably improved in tone, while none of them have warped or sprung in any manner. If you have any intelligent competition I have not yet been informed of its existence."

GEO. W. POWERS, the celebrated Banjoist, of Primrose & West's Minstrels, under date of March 16th, 1890, says:

"I have used the S. S. Stewart Banjos exclusively for ten years, and pronounce them, without doubt, the best banjos manufactured. I have played them in the Grand Opera House (Philadelphia), in the Boston Theatre, and many other large theatres throughout the country. For quality of tone they cannot be excelled."

F. W. WILLOUGHBY, the well-known teacher of West Haven, Conn., writes:

"I received another Champion Banjo from you on the 22d inst. for my own use. The tone is very full and loud, and at the same time very sweet and clear. I cannot express it, it is a small harp; pull the strings as hard as you may and you cannot produce a *rattle*. It rained hard when the banjo was received and the box was damp, but it did not affect the tone to any great extent. Some of the best players think it is the finest toned banjo they have yet heard. Many thanks for producing for me so fine a banjo."

Brookville, Pa., December 8th, 1890.

S. S. STEWART, Esq., Philadelphia, Pa.

Dear Sir.—The 12 inch banjo you made for me in April, 1880, is still in use, and has the same wonderfully sharp, brilliant and penetrating tone I admired so much when it was first made, while time has added a mellowness and depth of tone that can be acquired only by age. After ten years of hard usage in teaching and all kinds of playing, it stands unexcelled as a solo instrument, or in playing with a combination of instruments from a second banjo to a full orchestral accompaniment. I am also using the banjeaurine you made for me two years ago, and find it satisfactory in every respect.

Should you desire to do so, you can use my name any time you may see fit.

Yours truly,

A. BAUR.

Philadelphia, June 24, 1884

S. S. STEWART.

Dear Sir.—I carried your banjo with me to San Francisco, Australia and England, and take pleasure in recommending your make as the best I ever used.

CHARLES MAYNE.

I have made a great hit with the "Little Wonder" Mandolin Banjo and it has a surprisingly fine tone.

HARRY ERNEST,

of Quaker City Quartette.

STEWART'S BANJOS.

I see that S. S. Stewart, the banjo manufacturer, of Philadelphia, states in a recent issue of one of his publications that I play a Stewart Banjo. It is true. I do, and a fine instrument it is. I had no idea until I got this Stewart Banjo how much of a musical instrument a banjo could be made. It far outranks in quality and power of tone the guitar and instruments of that class. Mr. Stewart has brought his banjos up to a high point of excellence, and every part is constructed in a scientific manner. Mr. Stewart is not only a most skillful manufacturer of banjos, but he is an accomplished musician and composer. His arrangements of music for the banjo are admirable, and his instruction books are the best I have seen.

Mr. Stewart has written me that he has recently sent some of the handsomest and the finest toned banjos ever made to his London agent, J. E. Brewster, who will place them in the International Exhibition, which opened in London on April 24th. He says that there is now a good demand for his banjos in England, especially for the higher priced instruments, and he has a contract to fill that will keep him busy during two of the dullest months in the year, viz., July and August.

CHARLES AVERY WELLES,

In the *Musical Critic and Trade Review*.

Philadelphia, March, 1884.

I heartily recommend the Stewart Banjos.

JOHN H. CARLE,

(The "Lively Flee.") Club Theatre.

Philadelphia, June 1, 1881.

Having examined the banjos made by S. S. Stewart on several different occasions, I take pleasure in recommending them as first-class in every respect.

GEORGE W. HORN.

SAM PAYNE, Banjoist and Teacher, of Lewisham, near London, England, writes under date of January 27th, 1891:

"The banjo arrived yesterday all O. K. Without doubt it is the finest toned banjo I ever had in my place, and I reckon in six months' time there will not be a banjo in this neighborhood to touch it."

Mrs. J. P. SMITH, Portland, Oregon, writing under date of September 5th, 1891, says:

"The \$150.00 Presentation Banjo, made by you for me, arrived safely last week, and is more than satisfactory in tone and finish. In fact, to say that I am delighted with it is but a faint expression. The best banjoists in the city pronounce it a gem in every particular. Thanking you sincerely for the pleasure this exquisite instrument gives me, I am," etc.

E. M. KEATING, Banjo Teacher, Corning, N. Y. writes:

"I think your banjos are the best made, and the more I hear other makes of banjos the stronger my opinion gets."

FRANK SIMPSON, the Glasgow, Scotland, Music and Book Dealer, writing under date of November 11th, 1891, says:

"You will receive with this our order and draft for *** We are not so busy with the 'Jo' at present, but what is doing in good banjos in this city I think is being done by us. The Stewart still 'fills the bill,' and we seldom sell any other. I notice everybody on your side of the pond don't flatter you—neither do we, and we are anxious to trade with any who can trot out any better banjos, all over, than yours. When I say 'all over,' I mean as regards price, finish and all 'round value for your list price."

H. D. CLAPP, Teacher and Leader of Banjo Clubs, Geneva, N. Y., writes:

"Please send me another banjeaurine like the one I purchased of you a short time ago. I have given the instrument a thorough trial, and to say *perfection* only begins to describe it. Your instruments are very much admired by my pupils and you may hear from me later."

→ E. M. HALL ←

THE MASTER BANJOIST



Pendleton, Oregon, October 14th, 1891.

My Dear Stewart:—Your letter and the JOURNAL received. Many thanks for same. The PRESENTATION BANJO is still in good condition and is admired by every one who sees it, as a work of art.

The longer I use your instruments the more I am satisfied that too much cannot be said in their praise. They are certainly the very best Banjos made, and you know that I have used a great many different makes in my time. It is unnecessary for me to tell you this, however, as it is universally known that STEWART IS KING.

Your Old Friend

E. M. HALL

—J. H. MACK—

THE CELEBRATED BANJOIST OF LEADING MINSTREL
ORGANIZATIONS



**Extract from a letter to S. S. Stewart
from J. H. Mack**

“As for that Grand Orchestra Banjo I bought, it is a **wonderful** instrument. People remark, ‘what a fine toned banjo that is.’ I tell them it is a Stewart Banjo, and it is, without doubt, one of the best banjos I ever had, and in recommending your banjos, you can always use my name, if you wish.”

HUNTLEY & LEE IN THEIR CELEBRATED BANJO PERFORMANCES.

(Read following letters from these Artists.)



TRENTON, N. J., November 28, 1885.

MR. S. S. STEWART,

DEAR SIR:—I am now the possessor of eight banjos of your manufacture, which is indisputable evidence of my high appreciation of their merits. I introduce the entire number nightly in my performance, and on each occasion become more and more satisfied that the S. S. STEWART BANJOS ARE THE BEST IN THE WORLD.

Special mention must be made of your latest novelty, the "Banjeaurine," which, though proportioned contrary to all preconceived ideas, is nevertheless a marvellous improvement in banjo manufacture. This instrument possesses the acute tone of your "Little Wonder" Banjo, combined with the full vibratory resonance of your "Grand Orchestra." I consider it the greatest achievement in the progress of banjo manufacture ever yet produced. When fully introduced the "Banjeaurine" must rapidly supersede in general favor all heretofore known styles of the banjo wherever introduced. This banjo has attracted the attention of musical experts, and the verbal commendation it has received from them more than bear me out in my previous assertion, that the S. S. Stewart Banjos are the best in the world.

Respectfully yours,

WM. A. HUNTLEY, *Proprietor Huntley's Concert Co.*

TRENTON, N. J., November 28th, 1885.

MR. S. S. STEWART,

DEAR SIR:—In conjunction with Mr. Huntley, I am nightly performing on banjos of your manufacture, and fully indorse his opinion of them. I cannot conceive a possible improvement to be made upon the "Banjeaurine," possessing as it does the full, round tone of a large banjo with the facility for rapid execution to be attained only on a short neck instrument. For parlor and stage playing it is the best instrument I have ever heard. No matter how often I hear it, it has the same sweet, satisfying tone.

The six stringed banjo of your manufacture which I use in accompaniment playing, is also a marvel in every particular. The workmanship, tone, and the ready response the instrument gives to the lightest touch, are gratifying qualities of this banjo. Its loud yet deep, full tones penetrate into all corners of the largest building wherein I have played this instrument. Since I have mastered the difficulties attendant upon the employment of the additional bass string, I have become infatuated with the instrument and would not be without it for anything. Your make of banjos I consider the best, and are unequalled for all qualities that constitute a perfect instrument.

Respectfully yours,

JOHN H. LEE, *Manager Huntley's Concert Co.*

WILLIAM A. HUNTLEY



America's Classic Banjo Artist, Vocalist and Composer.

NEW YORK, December 3d, 1883.

S. S. STEWART, Esq.,

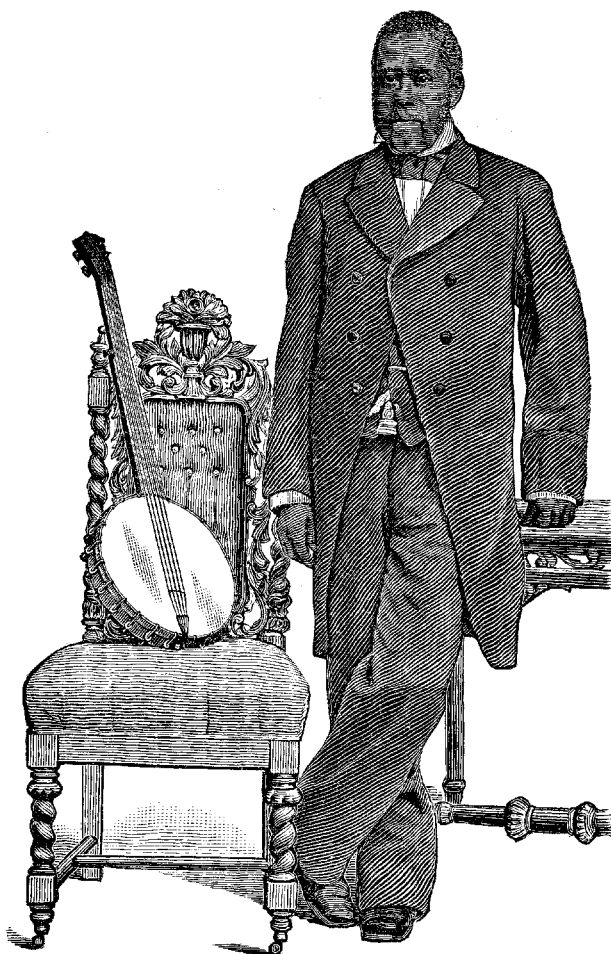
DEAR SIR: The BANJO I ordered of you arrived safe, and after giving it a full and *impartial* trial, I pronounce it to be a FIRST CLASS instrument, being more than pleased with it. I have had TWENTY YEARS' experience in the Banjo business, and have seen about all of the different styles of Banjos, both in this country and in Europe, of any note, and I do not hesitate to say that I consider it to be far superior to all others, both as regards style, tone and finish. There are many Banjos which stand remarkably well while playing in the first and second positions. It is, however, rare to find an instrument that plays well from the tenth to seventeenth positions, and upwards; in this respect your instrument is perfect in every particular. The tone is LOUD, BRILLIANT, and combines sweetness and splendid vibration; in fact it is A MODEL INSTRUMENT, and one that reflects great credit upon the maker. You are at liberty to add my name to your long list of commendations in its favor.

Yours, etc.,

W. A. Huntley

HORACE WESTON,

The World Renowned Banjoist,



TESTIFIES AS FOLLOWS:

Philadelphia, September 27th, 1882.

MR. S. S. STEWART,

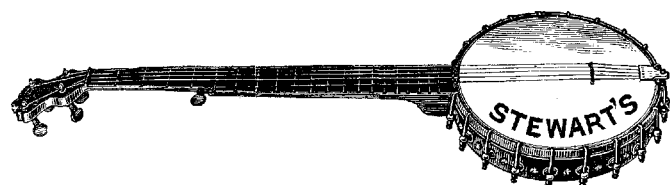
DEAR FRIEND:—Having just returned from an extended tour through the United States with the Calender's Minstrels, I beg to send you the banjo you last made for me, to have a new head on it. When you made this banjo for me you said that it would be a better banjo than the one you made me in January, 1881, but I did not believe you; and even after I got the instrument I told you that I did not consider it as good in tone as the first. Now, friend Stewart, I acknowledge myself mistaken; you knew what you were doing. The banjo has *turned out grand* after a few months' hard use. It is the finest I ever heard, and you are the only man living who can make such a banjo. I acknowledge you as a perfect master of the science of sound, and the world will never again have your equal. Wishing you success, I remain,

Your friend,

Horace Weston

A Banjo for Learners.

PRICE, \$7.00



Size, 11-inch rim, of maple wood, with 19-inch rosewood veneered neck, 20 nickel-plated brackets, nickel-plated hoop.

A light banjo, nicely finished, raised or smooth frets.

Price, net, - - - - - \$7.00

A "2nd Grade" Banjo

FOR LADIES' USE.



DESCRIPTION.

10-inch nickel-plated rim, **17-inch** rosewood veneered neck, 20 nickel-plated brackets, nickel-plated hoop, raised frets, ebony pegs, &c.

Price, - - - - - \$10.00

P. C. SHORTIS



P. C. SHORTIS

The Celebrated Banjoist, With his STEWART BANJO.

Mr. S. S. Stewart, Dear Sir:—The 13-inch rim "Orchestra" Banjo, which I had made by you one year ago, whilst playing an engagement at Egyptian Hall, in connection with Kellar, the Magician—has turned out first-class in every respect—tone, finish, power, etc. I am pleased to tell you that in my travels with Tony Pastor's and other companies that your banjos have been highly complimented, both by professionals and the general public.

Central Theatre, Philadelphia, March 9, 1886.

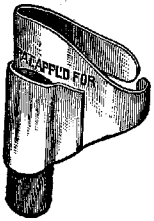
Yours very truly,

P. C. SHORTIS.

Read "The Banjo Philosophically," by S. S. Stewart.

S. S. Stewart's Improved Banjo Thimble.

PRICE, THIRTY CENTS.



It has frequently been said by Banjo teachers and players, that thimble playing, or stroke playing, as it is called, was fast becoming obsolete, and was dying out—passing away entirely.

I have, upon several occasions, taken exception to this statement and have said that thimble playing was merely subsiding for a time, and would in time revive again and take a higher and better form.

The early Banjo, and the Banjo in its infancy, was played upon by striking the strings downward with the nail of the first finger, and it then became necessary to have a thimble, not only to act as a sort of shield to the finger, but also to produce a greater volume of sound. Thus was evolved the German Silver Banjo Thimble, which finally settled down into the standard form, as is shown in the article called "**observations on stroke, or thimble playing on the Banjo,**" of which I am the author, and which first appeared in the *Banjo and Guitar Journal* of December, 1888.

During the past ten years, the Banjo has been making rapid strides up the musical arch of progress and many improvements in the construction of the instrument have been made.

The class of music now in vogue is far superior and greatly in advance of that in common use a few years ago. It must then appear, all things being equal, that the thimble used to "plunk" the Banjo, as it existed some years ago, can not be the proper associate of the *genteel Banjo* of the day. That this has been observed is made manifest by the assertion I have mentioned, *i.e.* that the use of the thimble was fast dying out. If this is the case, why should it be so?

As the violin evolved from the viol and continued in its march of progress, the *bow* with which it was played, was studied and improved and made to keep in the line of progression with the violin.

Can the same be said of the Banjo Thimble? No! for it has remained the same thimble, the same in material and shape, for some years, and notwithstanding the fact that many gross of such thimbles are sold annually in the United States during the year, it is still apparent that there are few performers who can make successful use of them.

As has been explained in the article alluded to, one of these thimbles must be changed by hammering, before a performer can use it to produce a good stroke. It is therefore apparent that in its original form it is not adapted to the work for which it is intended. Furthermore, in experimenting with it, and in early practice, the pupil must tear and ruin a great many strings before he can hope to acquire the art of using the thimble properly; and as I have said, it requires a great deal of practice to acquire a good musical tone with the thimble.

It is therefore safe to assume that the thimble, as now used, is not in keeping with the modern Banjo, and is entirely out of place for producing a musical tone by striking the strings of a Banjo which has *frets*—and the majority of all Banjos made nowadays are

fretted—so that we may reasonably conclude that, in course of time the adoption of the fretted Banjo (by reason of its being much more easy to learn to play upon) will become almost universal.

Therefore, common sense demands that a thimble to meet the requirements of the modern Banjo player and adapted to the modern instrument, should be constructed, and its practical advantages, in certain styles of Banjo music, demonstrated to the student.

A metal thimble, no matter how it is constructed, will not make a clear musical stroke upon the strings, and not at the same time cause them to tear; at least not until the player has become an adept in its use. What is needed, therefore, is a thimble so made that a clear musical tone may result from a fair stroke of the strings, and without causing an excessive wear upon them.

This it has been my object to attain, and I now place before the Banjo playing public, an improved "thimble" of my own device, made of German Silver and Tortoise shell, or horn.

This thimble, of my own device, was gotten up in May, 1889, and is now for the first time placed upon the market. It is to be placed upon the finger and used in precisely the same manner that the old fashioned thimble is utilized. This thimble is constructed of German Silver made in two pieces, from separate dies, and brazed. A small piece of horn, or Tortoise shell, fits in the pocket of the thimble, and with this the strings are struck, instead of with the metal, as in the old style thimble.

The advantages of this thimble over the old style must be at once apparent to all progressive Banjo players, and its general adoption and superseding of the old style thimble will doubtless follow. There is a certain class of characteristic music that is not effective unless played in the *stroke style*, with the thimble; and a little practice with one of these thimbles will give much better results than much greater practice with the old style thimble, which as I have before stated, is almost unfit for use in its original shape, and which must be hammered out somewhat flat on the end before a good stroke can be obtained with it, and which alteration frequently results in the thimble breaking more strings than the playing is worth. With the new and improved thimble there is no alteration to be made and no hammering to be done; the thimble is ready for use when purchased and is so made that it will last for years. When the small piece of horn becomes worn, a new piece may be inserted at trifling cost, and without sending the thimble to the factory for repairs.

This improved thimble is therefore the cheapest and most economical that can be had.

I have protected myself by U. S. Patents, so that others, including such as have been enabled to profit by imitating my improved Banjo, called the **Banjeaurine**, may be prevented from placing imitations of this improved Banjo thimble upon the market, and thus reaping the reward of my labor.

The thimble will be sent by mail to any address on receipt of **thirty cents**.

S. S. Stewart, Sole Manufacturer, 221 and 223 Church Street, Phila.

S. S. STEWART'S MUSICAL PUBLICATIONS.

BANJO SHEET MUSIC.

No.		No.		No.	
1	Home, Sweet Home , with variations, by E. M. Hall. Difficult. Key of A....	34	Dick Sliter's Reel . E. One of those "old timers" which makes one dance,	57	Erie March . Hulse. A. A neat 2-4 time March.....
2	Blue Bells of Scotland , with variations, by S. S. Stewart. Moderately difficult. Key of A.....	35	Peerless Quickstep , E. and A. Stewart. A very fine 6-8 march.....	58	Noonan's Reel . Hulse. A. A very good Reel and not difficult.....
3	Auld Lang Syne , with variations. By Stewart. Rather difficult. Very effective for parlor. A.....	36	Sacred Solo , with variations. A. This is a fine arrangement of "Nearer my God to Thee." Suitable for Sunday playing,	59	Huckleberry Party Jig . Hulse. A minor and F. Another good jig and good practicing piece.....
4	Banjorette Schottische . By Stewart. Very pretty and not difficult. E....	37	Sebastapol Fantasia , March. Banjo is tuned in Spanish Guitar style as explained on music. This is not difficult, and never fails to please.....	60	Minnie Schottische . Spence. A and D. One of Geo. M. Spence's best....
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Beethoven's Favorite Waltz; First Love Redowa; Scherzo, from Haydn's Symphony; Mandolinata; Scotch Melody; New Spanish Waltz; Silver Lake Waltz; Halloway's Varsoviene; Arkansas Traveler; Egyptian Harp Waltz; The Vexed Editor's Reel; Morton's Reel; Bath's Reel; Virginia Reel; Duxbury Hornpipe; Within a Mile of Edinborough; Air from Zampa; Fairest Flower Waltz; Old Style Waltz; Overland Polka Mazourka; May-Day Hornpipe; Landler Waltz; Double Clog Hornpipe; Approach of Spring Waltzes; The Witches' Dance by Paganini; Lauterbach Waltz; Varsoviene, by Strauss; The Blue Bells of Scotland, in "E," with new variations; The Amazon March; Charming Beauty Waltzes; The Norma March, complete for two Banjos; The Merry War March; Snow Schottische; German Redowa; Secret Love, Gavotte; Stewart's best arrangement of The Carnival of Venice, with eight variations, as played by him with immense success; Air from Masaniello; Sounds from the North, waltzes; One Heart, One Soul, polka Mazourka; Angel's Serenade; The Spanish Fandango; Adjutants' Quickstep; Firefly Hornpipe; Sylphiden Polka; Tivoli Galop; Colosseum Hornpipe; Electric Sparks' Waltzes; Reiter Galop; En Pleine Chasse Galop; Silesia Polka; Die Froehliche Spinnerin Polka.

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- 294 The British Patrol March, arranged by John H. Lee. A and D. For single banjo. 35
- For two banjos. 60
- Either part separate, 35 cts.
- This is a general favorite.

295 Myosotis Waltzes. E and A. composed by C. Lowthian. This comprises a good arrangement of these popular waltzes by S. S. Stewart, for the banjo. 50

The waltzes are so arranged as to make a very fine duet for BANJO and PIANO, and can be played in connection with the Piano copy, which is written in G and C.

Price of the waltzes for banjo. 50

For the banjo with piano part. 75

296 The "Alice Weston" Waltz, for the banjo, with piano accompaniment. Arranged by S. S. Stewart. This is an easier arrangement than No. 217, which is for two banjos. 35

297 The Carnival of Venice, with variations, by Stewart, with Piano accompaniment. A. 40

The banjo part of No. 297 is the same as that contained in the book, "ARTISTIC BANJOIST," but a nicely-arranged piano accompaniment and introduction have been added. It is not very difficult.

298 The Blue Bells of Scotland and variations. E. Stewart. For the banjeaurine and piano. 60

The banjo part of this number is about the same as the arrangement in the "American Banjo School," but the piano part is written in C, to accompany the banjeaurine or any banjo tuned a fourth above the ordinary pitch, as the piece is most effective and brilliant when played in that key.

299 Downy Jail Birds of a Feather, (from Erminie). 25

300 Gavotte from Erminie. For the banjo and piano. E. Arranged by Stewart, No. 301

THE WAYFARER WALTZ,

For the Banjo with Piano Accompaniment,
By S. S. STEWART.

Price, 60 cts. complete.

This is not an extremely difficult composition for the banjo, there being no very hard "positions." It has a graceful, flowing movement, in A, changing to E and D, with coda in A. The banjo part comprises three pages. The piano part is printed separate from the banjo copy and is carefully arranged so that any ordinary pianist can readily play it.

BANJO PART SEPARATE. 35

PIANO ACCOMPANIMENT SEPARATE. 30

No. 302

THE OLD FOLKS AT HOME (SUWANEE RIVER)

WITH VARIATIONS,

By S. S. STEWART.

For the BANJO and PIANO.

The banjo part comprises some four pages and has four variations. The piano accompaniment is printed in full, separate part for each variation.

Price, complete, for banjo and Piano. . \$1 00

Price, complete, for banjo alone. 50

Price, piano part separate. 50

This List is only complete up to August 1st, 1887. New numbers are constantly being added by the publisher.

BANJO BRIDGES.

Stewart's Maple Bridges, sent by mail,

6 cts. each, or 50 cts. per doz.

HIGH CLASS BANJO MUSIC.

THE
Eclectic School for the Banjo,
By JOHN H. LEE.

Parts 1st and 2d may now be had.

Part 1st will be mailed to any address on receipt of price, \$1.50.

This consists of a complete set of melodies arranged for teacher and pupil—or for two pupils, arranged in a most practical, scientific and pleasing manner, and in compliance with the laws of harmony.

The various melodies and exercises are original, and have never appeared in any other book.

Each lesson has its separate explanations, and all chords are correctly fingered.

This is not intended for those who desire to acquire the art of "picking a few tunes," but is for those who desire to acquire a practical, scientific knowledge of banjo playing.

Part 2d will be sent by mail on receipt of price, \$3.00.

This volume includes 54 engraved music plates, regular sheet music size, and contains all of the author's latest and best composition for two banjos. The music is arranged for the purpose of educating and instructing in the higher art of banjo playing, as well as affording practice and entertainment to the more advanced banjo player. All the music is arranged for two banjos.

The following compositions, never before published, may be found in the work:

Tremont Waltz, Charming Mazourka, Undine Mazourka, Gay and Happy Polka, Albemarle Schottische, The S. F. Cadet's March, Jockey Club Schottische, Arcadia Gavotte, Oakland Polka, Mephisto Galop, Bree's Favorite Galop, Dahlia Waltz, and German Polka. The work also contains a very fine arrangement of The Anvil Polka for three banjos, and a new arrangement of The Frederick's Parade March, for two banjos. (This march is generally known as the "22nd Regiment.") Thimble playing in various styles is also illustrated, and chords in all major and minor keys for the six string banjo, which are often used in accompaniment playing.

All printed on best music paper from engraved plates. Every banjoist should own these books.

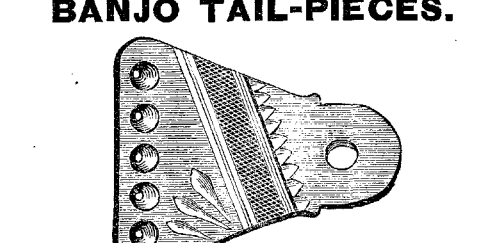
S. S. STEWART, Publisher,
PHILADELPHIA.

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for Tightening Head, 25 cts. Each.

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Stewart's Walrus Ivory Tail-Pieces.
FIFTY CENTS, EACH,

Sent by mail on receipt of price.

ADDITIONS TO CATALOGUE.

BANJO MUSIC,

PUBLISHED BY STEWART.

- 303 Primrose Mazourka**, by Learned. 25
A new plate edition of the Mazourka, which, arranged for one banjo only, has appeared in the *Journal*. A very pretty piece for the banjo and piano.
- 304 Neen-wo-ma-su** (My Darling) Waltz. For the banjo and piano, by S. S. Stewart. A, E and D. 60
This is quite a "taking" Waltz if well played. There being no very difficult positions of the left hand, the principal difficulty, if such it may be called, is in the playing of the entire Waltz with taste and expression. The banjo part covers three plates and the piano accompaniment, having the melody also "cued in" above, covers four plates.
Banjo Part, separate. 35
Piano Accompaniment, separate. 30
- 305 Roses from the south**, Waltzes, by Strauss. Arranged for the banjo and piano by J. H. Lee. 1 00
This comprises the four Waltzes complete, in keys of E and A, with piano accompaniment for each.
- 306 La Paloma** (Spanish Melody). Arranged for the Banjo and Piano by E. Herbruger. E. This piece is very popular. 35
- 307 Vacation Waltz**, by Wm. Sullivan. For one banjo. A and D. 10
- 308 Wine, Wife and Song** Waltzes, by Strauss. Arranged for banjo and piano by Lee. E and A. This comprises the four Waltzes. Very fine. 1 00
- 309 Boulanger's March**. A and D. For banjo and piano. 50
For banjo and piano and 1st and 2nd violin, cornet, flute, clarinet and bass. 1 00
This March is very popular. Suitable for "picking" or thimble playing.
- 310 La Belle Schottische**. For the banjo and piano by S. S. Stewart. D, A and G. 50
For Two Banjos. 25
The banjo and piano parts are printed separately, and the banjo copy has a part for second banjo to be used if desired for two banjos, or two banjos and piano. The piano part has also the melody in small notes printed over it, which can be used as a violin or flute obligato if desired.
- 311 The Irish Wash Woman** (Irish Jig), for the banjo and piano. E. 25
- 312 Isabel Waltz**, for the banjo and piano by S. S. Stewart. A, E and D. 1 00
This is one of Stewart's best waltzes. It is not intended for the banjo alone, nor is it recommended for that purpose, as it was specially composed for the banjo and piano, but for the convenience of those who may desire to procure the banjo part alone, in order to practice it without the piano accompaniment, we have printed the parts separate.
Banjo Part alone. 50
Piano Accompaniment. 50
The piano accompaniment, like Nos. 304 and 310, has the banjo part transposed in the piano key and printed above the accompaniment to assist the piano player.
- 313 German Landler**. E. For the banjo and piano. 25
A very pretty parlor selection.
- 314 "Paddy on the Turnpike"** (Irish reel), for banjo and piano. Key of F sharp minor. 25

- 315 Flowret, Forget-me-not** (Gavotte), for the banjo and piano. E and A. Arranged by S. S. Stewart. 50
- 316 Enterprise Schottische**, for the banjo and guitar. By O. H. Albrecht. E and A. Guitar part in G and C. 25
- 317 Emeline Mazourka**, for the banjo and piano. By E. M. Hall. E and A. 25
- 318 Chord Exercise**, by J. H. Lee. For banjo and piano, with names of all the chords. A great thing for the pupils. 25
- 319 Grand Waltz, The Poet's Dream** for the banjo and piano, by S. S. Stewart, A and E. 60
Already a favorite with banjoists. It is not very difficult and has a neat piano accompaniment.
- 320 Irene Loraine Mazourka** (Andante), for the Banjo and Piano, by S. S. Stewart. E, B, and A. 50
For two banjos. 25
One of Stewart's best compositions.
- 321 Lanner's Waltz**, arranged for banjo and piano, by S. S. Stewart. E. 25
- 322 Emma Mazourka**, for the banjo and piano, by A. Baur. A. 25
- 323 The "Harp Clog Schottische"**, new arrangement for banjo and piano, by Stewart. D. 25
Very popular.
- 324 La Cracovienne**, for the banjo and piano. Good arrangement for the parlor, by Stewart. A. 25
- 325 Adelaide Polka Redowa**. Excellent arrangement of this charming piece for banjo and piano, by Stewart. D and A. 25
- 326 Arctic Mazourka**, for the banjo and piano, by T. J. Armstrong. E and A. 35
- 327 Lawn Tennis Polka**, for the banjo and piano, by T. J. Armstrong. A, E and D. 25
Very fine.
- 328 Aylmer Schottische**, for a single banjo, by W. Sullivan. A and D. 10
- 329 The Voyage**, descriptive fantasia, for banjo and piano, by T. J. Armstrong. Something new in style and sure to become a favorite. 75
- 330 La Dripping Schottische**, for two banjos, by D. C. Everest. E. 25
- 331 The Pine Schottische**, for two banjos, by Everest. E. 25
Nos. 330 and 331 are excellent teaching pieces.
- 332 The Annen or Nannon Waltzes**, complete for the banjo and piano with introduction and coda. E and A. 1 00
- 333 "Bell Chimes," Fantasia**, a fine arrangement of the CHIME BELLS or "SWINGING SOLO," for the banjo and piano. Always a sure hit for parlor or concert. Arranged by S. S. Stewart. 75
New pieces are being constantly published.

LIST No. 2.

STEWART'S MUSIC.

FOR THE BANJO & PIANO.

ALL PIANO PARTS ARE WRITTEN IN THE "C" AND "G" PITCH.

All numbers marked * have a part for Second Banjo and can be used if desired for two Banjos and Piano.

- 45 Horace Weston's "New" Schottische**. 35
Piano Part separate. 25
A very lively and good piece.

- 52 Trombly Schottische**. 30
Piano Accompaniment separate. 20
Most attractive and effective.
- 61 Ladona Clog**. 35
Piano Part separate. 25
A splendid and showy clog dance.
- 62 Paulaski Schottische**. 35
Piano Accompaniment separate. 25
A favorite with all.
- 89 Stewart's Easy Schottische.* A and E**. 25
Piano Part separate. 15
Very good and easy.
- 100 Fair Hill Schottische**. 35
Piano Part separate. 25
Very sweet and pretty for a parlor solo.
- 112 Bradford Polka**. Baxter. 40
Piano Part separate. 20
A most excellent and showy polka.
- 117 Florence Polka**. Lee. A, E and D. 35
Piano Part separate. 25
A splendid composition.
- 127 Armstrong's Mazourka**. 40
Piano Part separate. 20
This is highly recommended to all.
- 149 Cupid Schottische***. 35
Piano Part separate. 20
Very pretty. Takes well.
- 218 Boil Dat Cabbage** (Plantation jig), 35
Piano Accompaniment separate. 25
This is a great favorite.
- 221 "Yours Truly" Gavotte**. 40
Piano Part separate. 20
Very excellent for advanced players.
- 220 Entree Galop***. 50
Piano Part separate. 20
A truly first-class Galop.
- 233 On the Breeze Schottische**. 35
Piano Part separate. 25
A very pretty and catching selection.
- 243 Jig Medley**. Armstrong. 75
Piano Part separate. 40
A lot of jigs nicely put together.
- 263 Damon and Pythias Polka**. Lee. A and D. 35
Piano Part separate. 25
A very excellent piece by a first-class writer.
- 128 "They all like me Polka."** Armstrong. 40
Piano Part separate. 20
They all like this.
- 303 Primrose Mazourka**. Learned. 25
Piano Part separate. 15
Very pretty and easy.
- 304 Neen-wo-ma-su** (My Darling) Waltz. By S. S. Stewart. A, E and D. 60
- 305 Roses from the South**, Waltzes. E and A. Arranged by Lee. 1 00
- 306 La Paloma** (Spanish Melody). E. 35
- 308 Wine, Wife and Song** Waltzes. E and A. Arranged by Lee. 1 00
- 309 Boulanger's March**. A and D. 50
Orchestral parts for six instruments, 50c. extra.
- 310 La Belle Schottische.* D, A and G**. By S. S. Stewart. 50
- 311 Irish Wash Woman** (Irish jig). E. Arranged by Stewart. 25
- 312 Isabel Waltz**. By S. S. Stewart. A, E and D. 1 00
- 313 German Landler**. E. 25
- 314 "Paddy on the Turnpike"** (Irish reel). F sharp minor. 25
- 315 Flowret, Forget-me-not** Gavotte Arranged by Stewart. E and A. 50
- 317 Emeline Mazourka**. Hall. E and A. 25
- 318 Chord Exercise**. By Lee. With names of all the chords. 25

STEWART'S MUSIC

—FOR THE—

★ BANJO AND PIANO ★

All the numbers in this list marked with an asterisk (*) have a part for second banjo as well as a piano accompaniment. Piano parts are in the "C" and "G" pitch unless otherwise stated.

NEW NUMBERS ARE CONSTANTLY BEING ADDED.

8 The Hunter's March.* A and D. Arranged by Stewart. Piano part written in B flat for stroke banjo.....	40
43 Neapolitan Mazourka.* C and F. Stewart.....	50
There are two piano accompaniments for this number, one in the B flat tuning for large banjo, and the other in the C tuning, which is more suitable for the 11-inch banjo. In ordering name which key is desired.	
75 Brewster's Favorite Polka.* E and A. Stewart.....	25
84 Banjeau Mazourka. E and A. Stewart.....	25
88 "Seek No Further" March. A and E. Weston.....	50
We have two piano parts for this number, one in C and one in B flat. In ordering state which pitch you tune your banjo in.	
150 Grand Review March. A and D. Armstrong.....	50
157 Hercules Polka. E. Stewart.....	25
158 Venus Waltz. E and A. Armstrong.....	25
159 Sailor's Hornpipe. E.....	25
160 Fisher's Hornpipe. E.....	25
161 Bummers' Reel. E. With new introduction.....	25
162 Mugwump Schottische. A and E. Stewart.....	25
163 Grand Inauguration March. A and D. Stewart.....	50
167 Cream of Roses Schottische. E and A. Stewart.....	50
168 Winnifred Waltz. D and G. Lee.....	35
172 La Bercuse Waltz. A and E. Arranged by Armstrong.....	35
175 Marie March. A and D. Lee.....	50
176 Premium Polka. E and B. Armstrong.....	25
177 Enchantment Schottische. E.....	35
178 Sylvan Polka. A and D.....	35
179 Rocky Point Schottische. A and D. W. A. Huntley.....	35
180 One Heart, One Soul Polka Mazourka. E and B. Arranged by Armstrong.....	35
181 All for Thee Waltz. E and A.....	35
182^c Tres Jolie Waltz. A.....	35

183 My Charmer Waltz. A and D.....	35
184 March Concertante. E and A.....	25
185 Waltz from William Tell. A.....	25
186 Minuett from Don Giovanni. E.....	25
187 Toujour's Fidele Waltz. A and E.....	35
188 Patria Military March. A and D.....	35
189 The Lost Chord Jig. A.....	25
192 Billet Deaux Waltz. E and A.....	35
193 Frisco Schottische. D, A and G.....	40
195 Favorite Parlor March. A and E.....	25
198 Militia Quickstep. A.....	50
199 Deh Conte from Norma. D.....	50
200 Di Tanti Palpiti. Rossini, A.....	60
201 Patriotic Paso Doble. A.....	50
202 Selection from the Opera of the Maid of Cashmere. A.....	60
204 Bridesmaids' Chorus (from Der Freischutz).....	50
206 The Blushing Rose Schottische. A. Armstrong.....	25
207 On the Road Polka.* E.....	35
208 Liquid Inspiration Schottische. A.*.....	25
209 With the Tide Schottische.* E and A.....	40
213 The Quintette Polka.*	35
214 The Delightful Schottische.*	35
215 Wild Rose Waltz	25
224 Bridal Chorus. A.....	40
225 Grand Russian March. A.....	25
237 Exhibition Schottische. A and E.*.....	40
290 Mignonette Polka. E and A.....	35
296 The Alice Weston Waltz. E and A. Horace Weston.....	35
295 Myosotis Waltzes. E and A. Arranged by Stewart to play with piano arrangement by C. Lowthian.....	75
133 Stewart's Mocking Bird with Variations. A.....	50
Piano part separate.....	10
297 The Carnival of Venice with Variations. Stewart.....	40
Piano part separate.....	10
274 Horace Weston's Celebrated Polka.*	50
Piano part separate.....	20
102 Weston's Best Schottische	50
Piano part separate.....	20
261 The Eureka Clog (Primrose & West Clog). Fine Harmony. Difficult.....	30
Piano part separate.....	20

298 The Blue Bells of Scotland with variations. Stewart. Same as arrangement in the 2d volume of <i>American Banjo School</i> , with piano part in C, to accompany the BANJEURINE solo, which is written in E.....	60
Piano part separate.....	30
The piano part will answer for almost any variations in this key.	
299 Melody from Erminie (Downy Jail Birds of a Feather). Arranged for banjo and piano by Stewart. E.....	25
300 Gavotte from Erminie. E. Arranged by Stewart.....	25
301 The "Wayfarer" Waltz. For the banjo with Piano accompaniment.....	60
Banjo part separate.....	35
Piano accompaniment separate.....	30
302 The Old Folks at Home (Swanee River), with variations. S. S. Stewart.....	1 00
Piano part separate.....	50
Banjo part separate.....	50
280 Hernandez Drum March, (or Grand March of the Drums).....	1 00
Piano Part separate.....	50
284 Smooth as Glass Schottische.*	45
Piano part separate.....	20

The banjo and piano, when well played together, make a beautiful combination.

Weston's Best Schottische (No. 102) is a beautiful thing when played with taste and expression, and has no difficult left hand positions.

Weston's Celebrated Polka (No. 274) is a showy, brilliant and taking thing for two or three instruments.

The Myosotis Waltzes, as an obligato for the banjo, with the piano, sound very pretty and graceful (No. 295).

Nos. 181, 182, 183 and 187, being adaptations of Waldteufel's Waltzes, are parlor favorites for the banjo and piano. They are good.

The "Blushing Rose" Schottische, by Armstrong (No. 206), as well as the Exhibition Schottische (No. 237) and the Premium Polka (No. 176) are great favorites with all.

J. H. Lee's compositions, among which are Nos. 168, 175 and 193, are first-class, to say the least.

The Hernandez Drum March (No. 280) is a very brilliant and showy march indeed.

No. 298, the Blue Bells of Scotland with variations, for the banjeaurine and piano, always takes when well played.

Stewart's Old Folks at Home with variations (No. 302) rivals Home, Sweet Home with variations, which is far-famed as a banjo selection.

The "Cream of Roses Schottische" (No. 167) is a favorite with advanced players, as is also The Militia Quickstep (No. 198).

Stewart's music is the best from Alpha to Omega.

S. S. STEWART'S MUSICAL PUBLICATIONS.

CATALOGUE OF

H. C. BLACKMAR'S BANJO MUSIC.

INSTRUMENTAL.

EACH NUMBER IS ARRANGED COMPLETE FOR TWO BANJOS. MAKING EXCELLENT SECTIONS FOR TEACHING PURPOSES.

NO.	cts.
1 Hub Jig, Hot Corn Jig, Red Hot Jig and Dan Tucker. Being four tunes in one collection.....	25
2 Waltzes Nos. 1 and 2. Polka and Wake-up Jig.....	25
3 Wearing of the Green, Home, Sweet Home and Tuning Exercise.....	25
4 Mollie Put the Kettle On, Dearest Mae, Dandy Jim and Sheepskin and Beeswax.....	25
5 Little Maggie May, Robinson Crusoe and Bowld Soger Boy.....	25
6 Blue Bells of Scotland, Be Happy, May Bell Waltz and Git Up in the Morning.....	25
7 Life on the Ocean Wave, German Waltz and Slumber Polka.....	25
8 Wst! Wst! Wst! and Colonel's Solo from Patience.....	25
9 Blue Alsatian Mountains, Torpedo and the Whale, from Olivette.....	25
10 Modjeska Waltzes.....	25
11 Shower of Roses Waltz.....	25
12 Shower of Roses Polka.....	25
13 Shower of Roses Schottische.....	25
14 Shower of Roses Galop.....	25
15 Shower of Roses Polka Mazourka.....	25
16 Two Favorite Selections from Patience.....	25
17 Two Favorite Selections from Mascotte.....	25
18 Two Favorite Selections from Iolanthe.....	25
19 Two Favorite Selections from Olivette.....	25
20 Streabbog's Polka Mazourka.....	25
21 Shower of Roses Quadrille. A and E.....	40
22 Anvil Polka. A and D.....	40
23 Maria Mazourka. By Navarro.....	35
The above for Banjo and Piano.....	40
The same for Banjo and Guitar.....	35

The Following Numbers are for One Banjo Only.

24 Spanish Fandango and Emmett's Lullaby.....	25
25 La Mascotte. E and A.....	25
26 Fleurette Polka. Gobbaerts. E and A.....	25
27 Over the Garden Wall. D. Those Good Old Days. A. Her Bright Smile. A. Pulling Hard Against the Stream. A.....	25
28 Spanish Students' Hamburg Mazourka. D. Granada. A, E and D. And Uncle Ned.....	25
29 Boccaccio Serenade.....	10

BANJO SONGS.

With Words, Music and Accompaniments.

NO.	cts.
1 We'd Better Bide A Wee.....	10
2 In the Gloaming.....	10
3 The White Daisy.....	10
4 The Mill Wheel.....	10
5 Emmett's Lullaby.....	10
6 Rosa Lee.....	20
7 Settin' on a Rail.....	10
8 Carry Me Back to Old Virginia.....	20
9 Lucy Long.....	10
10 De Boatman Dance.....	20
11 Dandy Jim of Caroline.....	10
12 Oh! How Delightful.....	25
13 Danube River.....	25

GUITAR MUSIC.

H. C. Blackmar's Practical Guitar Method.

Arranged by the duet system of instruction.

1 Six Exercises on Open Strings, for right hand practice only. Suitable for beginners, and having second part for the teacher.....	35
2 Sixteen Exercises for Learning Notes.....	60
3 Sixteen Exercises in Rhythm..	1.00
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Supplement to Blackmar's Practical Guitar Method.

A SERIES OF TUNES ARRANGED FOR TWO GUITARS.

1 Waltz in G.....	10
2 Les Marionnettes Polka.....	20

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1 Boccaccio Serenade. Von Suppe..	10
2 Maria Mazourka. Navarro.....	25

H. C. Blackmar's Practical Banjo Method.

ARRANGED BY THE DUET SYSTEM FOR TEACHER AND PUPIL.

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4 Fifteen Numbers of Scale Practice in 7 Major keys.....	60
5 Seven Exercises in different Keys and Common Chords.....	25
6 Twenty-Two Exercises in Rhythm [Counting time].....	60
7 Nineteen Exercises in Rhythm.....	75
8 Exhibits of Various Chords used in Banjo Playing, with Uniform System of Fingering. Chords Classified with Proper Names. Harmonic Progression of Chords in A and E Major. Manner of Forming Accompaniments, etc.....	75
10 Uniform System of Fingering the Scales.....	30

NOTE.—In the Catalogue issued by the former publisher of this music, many of the pieces coming under the headings of SONGS, TUNES, Etc., were also included in the numbers comprising the "PRACTICAL METHOD." In the revised Catalogue, as here issued, there will be found no duplications, and consequently no confusion in ordering. Therefore, in ordering **Blackmar's Music**, please order from this Catalogue only, and give numbers as well as names to avoid mistakes, as music sent by mail will not be exchanged.

NEW BANJO PUBLICATIONS

S. S. STEWART, Publisher,
PHILADELPHIA, PENNA.

- 334 Farewell Gavotte**, by Giese, Arranged for the banjo by Stewart, with piano accompaniment by Herbruger. E..... 50
We can recommend this as a very fine gavotte in the style of Floweret Forget-me-not Gavotte, by the same composer.
- 335 The Palatine March**, for the banjo and piano, by W. H. Murphy. A and D.... 75
This is a 6-8 time march with a very catching introduction in 4-4 time. The banjo part is printed separate from the piano accompaniment, and is also placed over the piano accompaniment in the key of C.
- 336 Excelsior Medley**, arranged by T. J. Armstrong for four banjos, first and second banjos, piccolo, banjo and banjeaurine..... 1 00
- 337 Stewart's Favorite Quickstep**, by Herbruger, for six banjos and guitar. A..... 1 00
- 338 Lawn Polka**, for two banjos, by John C. Folwell. A and E..... 10
Good teaching piece.
- 339 "Clog,"** for banjo and piano, by Folwell. E..... 10
Not very difficult.
- 340 Helen's First Gavotte**, for one banjo, by J. H. Anker. A, E and D..... 25
- 341 Milo Schottische**, by S. S. Stewart, for the banjo and piano. A, E and D..... 35
- 342 "Little Sunshine" Schottische**, for the banjo and piano, A, E and D. By S. S. Stewart..... 40
This is considered a very pretty and taking schottische
- 343 The Jolly Horseman's Galop**, by John H. Lee. A and D..... 40
For the Banjo and Piano..... 40
For two Banjos..... 40
For the Banjo alone..... 25
An excellent galop and at the same time not difficult to execute
- 344 Pizzicato**, from the ballet SYLVIA, by Delibes, arranged for banjo by Lee. E and A. Very popular..... 25
- 345 Jean and Jeannette Gavotte**, by Gustave Lange. Arranged for two banjos by John H. Lee. Complete, A, E and D..... 50
This is a very fine gavotte, and is published without cutting or modifying. Be sure to get this edition and no other.
- 346 Merry War March**, by Strauss. Arranged by A. Baur for BANJO ORCHESTRA, 1st and 2d banjos, banjeaurine, 9 inch tenor banjo, piccolo banjo, and bass banjo..... 1 00
- 347 Il Trovatore**, selections, arranged by L. A. Burritt for BANJO AND PIANO. A very fine arrangement of this beautiful music. Something far beyond the ordinary run of banjo music..... 1 00
- 348 Claudine Waltz**, for the banjo and piano, by J. H. Lee. E and A..... 35
This is an engraved plate edition of the waltz, number 257 in our catalogue, which some time ago appeared in the *Journal*. This arrangement for banjo and piano is very pretty and effective. The banjo part is printed over the piano part in this edition. This may be classed as a remarkably fine production.
- 349 Waltz, The "Dawning Light,"** for the banjo and piano, by S. S. Stewart. E and B..... 75
This waltz is written especially for the banjo and piano, and the banjo part is not complete without the piano part. It is therefore not recommended as a banjo solo without the piano part, but the banjo and piano parts are separately engraved and printed, and the waltz has a very fine lithographic title page.

- 350 Nellie Schottische**, for two banjos, by D. C. Everest. E and A..... 10
Excellent for teaching.
- 351 Topeka Clog**, for two banjos, by Everest..... 10
Good teaching piece.
- 352 Broncho Waltz**, by Everest..... 10
- 353 Moonlight Schottische**, by Everest..... 10
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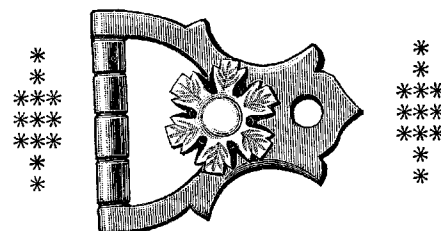
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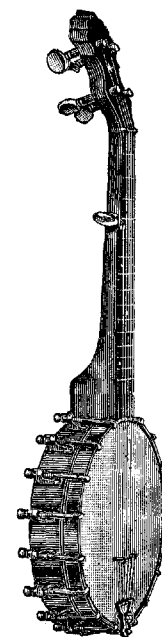
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club should have a copy of this choice concert
polka.
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Mazourka**, (C. Faust.) Arranged in same
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complete, five parts..... I 00
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(Key of **E** with "Elevated Bass,") banjo solo
alone..... 10
Piano accompaniment alone..... 25
- 477 Meteor Polka**, T. J. Armstrong, for
banjo and piano. **A, E and D**..... 35
Banjo part alone..... 10
Piano accompaniment..... 25
- 478 "Em'ly" Schottische**, by R. A.
Smith, for banjo and piano. **A**..... 10
- 479 S. Well's Favorite Clog**, by J.
C. Folwell, for banjo and piano. **E**..... 10
(The two foregoing numbers are each on one
large page and therefore the parts can not be
sold separately.)
- 480 College Hornpipe**, an old favorite,
arranged for two banjos, by Stewart. **A**..... 10
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E. and A..... 10
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teaching piece.
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E with relative changes of key..... 10
- 483 "Keep it Up" Reel**, in **A** minor, }
by Anker..... 10
"Moxie" Schottische, by Campbell. }
(This number comprises the above named
pieces, both on one page.)
- 484 The Clinton Clog Dance**, by Ever-
est, for banjo alone, in key of **A** with relative
keys..... 10
- 485 Ring, Ring De Banjo**, an old favorite
negro melody, here arranged for two banjos,
by Stewart, key of **E**. Excellent for teaching, 10
- 486 Oh! Susana**, another old favorite, ar-
ranged for two banjos, and good for teaching, **E**, 10
- 487 Joe Sawyer's Jig, A** minor..... }
Will Lemon's Clog, **A** and **E**..... } 10
The two above named are by C. S. Patty.
Both pieces on one page.
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Favorite Clog Hornpipe..... } 10
Both of the above old time favorites are on the
one page, and are well arranged and neatly
printed.

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pieces on one page, as follows: "Jim along
Josey," "Goin' ober de Mountain" and
"Camptown Hornpipe."..... 10
- 490 "Old Time Banjo Tunes,"** three
tunes on one page..... 10
"Don't you hear de Bullgine," "Charleston
Gals" and Leavitt's Jig.
- 491 Murphy's Jig**, by W. H. Murphy,
for banjo alone. **A, E** and **D**..... 10
- 492 Anna Belle Clog**, in **A, E** and **D** }
Sandy Floor Jig, in **A**..... } 10
Two pieces by C. S. Patty. Both tunes on
one sheet.
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solo. **A, E** and **D**..... 25
- 494 Rippling Streamlet Waltz**, by
W. A. Huntley, banjo solo. **A, E** and **D**... 25
- 495 Old Time "49 er" Jig**, by Tom
Morey..... 10
Vivian Waltz, by M. J. Catlin..... }
Both of the above are good, but as both are on
one page, even if a customer should not be
suited in one of the tunes, he will have the
other—and either one of them is well worth
the price charged for the pair.
- 496 Rose Polka**, banjo duett, arranged by
Stewart, an excellent teaching piece for pupil
and teacher, in key of **F** major..... 10
- 497 Eventide Schottische**, banjo solo,
by Frey. **A, E** and **D**..... 10
- 498 Intrepid Quick Step**, banjo duett,
by G. C. Stephens, an excellent march in 6-8
time..... 25
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Tuscaloosa Reel, by W. P. Blanch- } 25
ard, **E**..... }
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The banjo solo is arranged in **A** with relative
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Guitar part separate..... 20
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H. Frey, in **A** minor with relative major
changes..... 10
Excellent for teacher and pupil.
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Folwell. Good teaching piece, in **E**..... 10
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Patty, for a single banjo, **A** minor..... 10
- 504 Otto Polka**, banjo duett, by R. A.
Smith. An excellent polka, **A, E** and **D**.... 25
- 505 "The Rough Diamond" Minor
Jig**, by T. J. Armstrong, for banjo alone..... 10
- 506 Skirt Dance**, by M. Lutz, for banjo
and piano..... 35
Banjo part (in **A, E** and **D**.) separate..... 10
Piano accompaniment separate..... 25
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banjo and piano..... 35

- The banjo part is in the keys of **E** and **A**, in
the "Elevated Bass," or "Bass to B" style.
Banjo solo alone..... 10
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This number will become very popular, as it
is good.
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Armstrong, for banjo and piano..... 35
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Piano accompaniment, separate..... 25
- 509 Carey Denman's Polka**, by C. S.
Patty, for banjo and piano..... 35
The banjo part is in key **A, E** and **D**.
For banjo alone..... 10
Piano accompaniment separate..... 25
- 510 Ada Wing Dance**, by R. A. Smith,
for banjo and piano..... 35
A novel and original Wing Dance in **E** with
"Bass to B."
Banjo part alone..... 10
Piano accompaniment alone..... 25
- 511 Southerland Jig**, for banjo and guitar,
by R. A. Smith..... 10
A good jig in **F** sharp minor with change to
relative major key.
- 512 Lorraine Schottische**, by R. A.
Smith..... 10
This number is arranged for banjo, with part
for second banjo, and also with part for guitar
and may be used for banjo and guitar or for
two banjos, or two banjos and guitar, as desired.
The banjo part is in key of **E**.
- 513 Concert Polka**, for banjo and guitar,
by E. H. Frey..... 25
An excellent polka, in **A, E** and trio in **D**.
- 514 Little Daisy Schottische**, by }
Frey, for banjo and guitar. **E** and **A**..... } 25
Lew Brimmer's Jig, for banjo alone. }
- The two above named pieces making one
number.
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for banjo and guitar..... 25
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("Bass to B,") with change to key of **B**. It
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Banjo part alone..... 10
Piano accompaniment alone..... 25
This number in key of **A**, with changes, is
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Dead March, "Drummer Boy," for }
banjo and piano..... }
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gether in one number. The banjo parts being
on one page.
Banjo part separate (the two pieces)... 10
Piano accompaniment separate..... 25
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strong. The same march as No. 473 in this
catalogue, but here arranged for the banjo and
piano..... 40
Piano accompaniment or banjo part separate,
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- 519 Boulanger's March**, by C. L. Desor-
mes, for banjo, arranged by J. H. Lee, in **E**,
with trio in **A**..... 25

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- 534 **"Thoughts of Home," Gavotte**, by Frey, for BANJO and GUITAR..... 25
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- 22 **Harmonic Fantasie**, by E. H. Frey, guitar solo..... 25
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- 25 **Nellie Schottische**, by Frey, for two guitars..... 25
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- 27 **Tube Rose Polka Mazourka (Duet)**, Frey..... 25
- 28 **Evening Primrose Waltz**, Frey..... 25
- 29 **Bouquet of Flowers Serenade (Duet)**, Frey..... 25

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- "**On Time**" March, by E. H. Frey..... 25
- Duett for Two Mandolins with Guitar Accompaniment**..... 25
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- Fountain Galop**..... 35
- Rippling Brooklet Waltz**..... 35

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- Love in a Mist Waltz (M. B. & G.)**, by Frey..... 50
- Mountain Pink Schottische**, by Frey.... 25

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- 7 **"Fuschia" Schottische**, for two banjos. A good and not difficult selection in the key of A with relative minor..... 25
- 8 **"Tube Rose" Polka-Mazourka**, for two guitars. In C and F. An exquisite guitar duet..... 25
- 9 **"Evening Prim-rose" Waltz**, guitar solo. Another excellent guitar solo by this well known and talented composer. C and G. 25
- 10 **"Bouquet of Flowers" Serenade**, guitar duet. This number completes the set. It is an artistic selection in 3-4 time and is in the keys of C and G. It possesses nice harmony and very pretty runs and will no doubt be in demand among the better grade of guitar music..... 35

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553 Irma Clog, by W. C. Stahl, for a single banjo, in key of E, with "elevated bass." Quite a "catchy" composition and contains some nice harmony..... 10

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564 The Knight's Reel.

565 Limited Mail Galop.

566 Schottische "Ecstasy."

567 Gypsy Prince Polka.

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569 The Clover March, for banjo club, by T. J. Armstrong. Six parts, as follows: Banjeaurine, First and Second Banjos, Piccolo Banjo, Guitar and Mandolin. This is an excellent march, by our popular composer and arranger of club music. The mandolin part is included in this arrangement for the benefit of those who use a mandolin in the club. The six parts are furnished complete..... 10

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570 Spanish Serenade, for two banjos, by W. V. Smith. This is a very fine thing for banjo duet—something above the average. It is in the key of E, with changes. First banjo part has "Bass to F," and an excellent tremolo part is introduced..... 35

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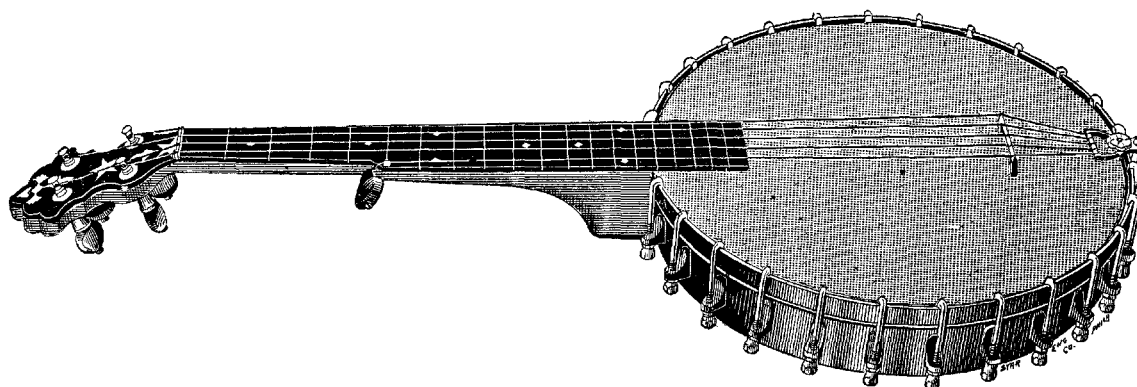
==FOR GUITAR PLAYERS==



This is an improvement on the Guitar-neck Banjo as formerly made. The ebony finger-board on this instrument extends over the surface of the head, and 23 frets are placed on the entire finger-board. The rim is 11 inches in diameter, and $2\frac{1}{4}$ inches deep. The neck, from nut to hoop, 16 inches long. The rim is made of German silver, with wire edges on both sides, and all metal parts are nickel-plated, including the 24 brackets. The instrument has the "Champion" non-slipping pegs, pearl position marks, etc. The tail-piece on this instrument is made of metal and **will not slip**. The bridge is thus held in place by it, and the instrument will stand in tune. Any guitarist can play on one of these banjos, as it is strung and tuned precisely the same as a guitar, and is made for **guitar p'ayers** exclusively. Those who play the guitar can change to one of these instruments without any impediment whatever as it is handled the same as a guitar.

.....PRICE,.....\$25.00.....

Stewart's Improved Solo Banjeaurine



This instrument has been designed for those who prefer a **sharper tone** and greater brilliancy than is found in the large head banjeaurine. The $12\frac{1}{2}$ inch rim banjeaurine, as now in general use by Banjo Clubs, was designed originally by S. S. Stewart, in the year 1885. It has, like everything that is good, been largely imitated by other makers, so far as its shape and dimensions are concerned. The **tone** of the original Stewart Banjeaurine, however, still stands without a peer. The larger the rim and head of a banjo is, the more liable is it to be affected by changes of weather, moisture and dampness. For this reason a banjo of 11 inch rim will often hold a clearer tone in damp weather than a 12 or 13 inch rim banjo.

The New Solo Banjeaurine is constructed in the following dimensions: rim, 11 inches in diameter and $2\frac{1}{4}$ in depth; neck 12 inches from nut to hoop, with extension finger-board of ebony and raised frets. The instrument has 24 brackets and heavy grooved hoop same as the other Banjeaurines, Champion Keys, Metal Brace and Neck Adjuster, Common-Sense Tail-piece, best head and strings. This instrument, by reason of its having a longer neck with smaller rim, and being made throughout by the same system as Stewart's other banjeaurines, will prove a valuable Solo Banjeaurine either for leaders of Banjo Clubs or for solo work.

.....PRICE,.....\$30.00.....

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EXCEPTIONALLY FINE BANJOS.

STEWART'S THOROUGHbred.

Some one has said that poets are born, not made, and if this is true of poets it is likewise true of musicians. Every one knows that no two violins are precisely alike in tone, for nature abhors sameness as it abhors a vacuum, and it is said that no two leaves on a tree are precisely alike. Is it any wonder then that banjos vary greatly in tone, even when made of presumably the same material?

Is it not the case that a hundred clocks may be constructed precisely alike and yet it be impossible to cause any two or more of them to run so as to denote precisely the same second of time for any consecutive number of days?

Is it not likewise a fact that some watches and clocks are superior to others of the same construction, and that some guitars, violins, zithers, etc., are greatly superior to other instruments of the same kind, made in precisely the same way?

Is it not true that some men, possessing an outward appearance greatly like other men, are vastly different in mental construction and abilities?

It is quite impossible to construct a perfect musical instrument from imperfect materials, and it is likewise

Banjoes exclusively, I am pleased to give my personal attention to all orders. Those requiring instruments of particular merits find it cheaper to deal with me than elsewhere, as I have never furnished a Banjo to an experienced player that did not turn out exactly as I represented, and my long experience enables me to safely guarantee satisfaction, as I understand what is wanted and know how to supply it.

I frequently succeed in producing Banjos of *exceptionally fine tone*, and after playing upon and developing the same, it often happens that I have on hand such a Banjo as many a player of experience would give an extra price to possess. These Banjos I make generally of *twelve* or *thirteen* inch rim, with *nineteen* inch finger-board, and the prices vary from **\$50 to \$100** each, including leather case with each instrument. Should you desire to secure an instrument perfect in register of tone, and of really *extra merit*, it would be well to write me, stating what you desire; but I cannot promise to hold a rare instrument of this kind for any length of time without a deposit.

An ordinary player or beginner is often unable to appreciate a good Banjo, as he has not the trained musical ear which makes him a competent judge, and such players are probably as well suited with any ordinary Banjo at a much cheaper price.

But I am addressing this to those who are seeking for such an instrument as I describe, the prices of which are charged with respect to **TONE QUALITIES** over and above the consideration of fine material and beautiful finish, which all my finer grade instruments

which, like poets, "are born, not made." This is, figuratively speaking, of course; for the Exceptionally Fine Banjo is the rare efflorescence of a great Gross of Banjos.

Lately S. S. Stewart has, owing to a steady demand for such an instrument, began the manufacture of a **SPECIAL BANJO**, which will not be sold to the music trade, but only direct to customers.

A wood engraving of this instrument is here presented.

DESCRIPTION.

11 1/2 inch rim, nickel plated, German silver, **19** inch neck with several veneers and ebony top. The neck is handsomely carved and finely polished, and the peg head is beautifully pearl inlaid, but as will be seen there is no "ginger-bread work," nor fancy inlaying in the fingerboard. The instrument has twenty-eight nickel plated brackets with hexagon screws and nuts, carved bone pegs, etc. Pearl dots on side edge of neck to designate frets.

These banjos, like all of S. S. Stewart's high grade banjos, are stamped **S. S. STEWART, PHILADELPHIA**, and each banjo has its special number. There is also a neat German silver plate on which are engraved the words:

"THOROUGHbred"

S. S. STEWART.

THE THOROUGHbred is manufactured especially for those who want a perfectly reliable banjo for con-



THE "THOROUGHbred BANJO."

impossible to make a musician of a man who has no music in his soul.

Hence, it has been said that poets are born, not made, and the same applies to musicians. Now, going a little further, we assert that a man who has no music in his soul, be he ever so good a mechanic, cannot construct a perfect musical instrument that will give satisfaction to a "musician born" one having music in his soul.

Is it not true that as nature abhors a vacuum, all men are given some particular *talent*—to some, one talent only, to others, two or more? One man may possess great talent in music—another great ability in engineering—another a special adaptation for oratory, etc. Now, it would not be well for a person who had a strong inclination to study music, and music only, to attempt to suppress that faculty and turn his attention to the study of a branch for which he had no talent or liking. Such mistakes are often made in this life, and are the cause of many failures and of much misery.

* * * * *

A notice similar to the following has been for some time in print, as a personal notice from Mr. Stewart, to which we now call the attention of banjoists generally:

"As I give my entire attention to the making of fine banjos, and being considered an **EXPERT IN BANJOS**, having made instruments for the most celebrated and experienced players, such as **HORACE WESTON, WM. A. HUNTLEY, GEORGE POWERS, JAS. SANFORD** and other celebrated players, who use my

possess. These Banjos are generally made with 'dots' on side of neck to designate frets (professional frets), but can have raised frets added if desired. The necks on such Banjos are always made of several pieces of wood glued together, which makes them more costly to manufacture, but of five times the ordinary strength, and will never warp, besides making a beautifully finished piece of work."

Now, notwithstanding the plainness of the foregoing, it is nevertheless the fact that many persons misconstrue and misunderstand the language used. It is often the case that orders come in for an "exceptionally fine banjo," made of a certain size and with "position marks," to order, and the fact that such banjos are not constructed "to order," entirely overlooked.

When a customer writes:

"Make me an exceptionally fine banjo with twelve and a half inch rim, eighteen and a half inch neck, raised frets, pearl position marks at fourth, seventh, ninth and eleventh frets, and be sure to have it done within ten days."

We are obliged to write him that we have no such banjo on hand and that he may have to wait several weeks before he can get it; and all simply because he is a superficial reader, and only hastily skims over our catalogue, instead of carefully reading and understanding. We will make to order a banjo of almost any dimensions for customers, but we do not class that instrument as one of our

EXCEPTIONALLY FINE BANJOS.

cert or parlor use, and is sold at the low price of **\$40**. The same, with Leather Case **45**.

As only a very limited number of these Special Banjos will be made at any time, they will not be furnished through dealers, and no discount, except the usual 5 per cent. for cash with order will be allowed.

It is to be hoped that this will be understood by those who wish a fine banjo at a moderate price.

For those who have not the time to read attentively we will sum up in the following words:

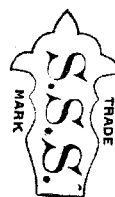
Stewart's Special Banjo is called the
THOROUGHbred.

Its size is **11 1/2** inch rim, **19** inch neck. It costs **\$40**. It cannot be had for less: You cannot buy a **THOROUGHbred** at a music store. When you send the cash with your order for a **\$40** Thoroughbred Banjo, you are allowed to deduct 5 per cent. from the **\$40** which makes it cost **\$38** net. A leather case to fit the **THOROUGHbred** will cost **\$5** extra.

S. S. STEWART,
SOLE MAUFACTURER,
223 Church Street,
PHILADELPHIA, Pa., U. S. A.

S. S. STEWART'S THOROUGHbred BANJO

TRADE MARK
REGISTERED



TRADE MARK
REGISTERED

STEWART'S BANJO UNDER THE SPECIAL TRADE MARK

"THOROUGHbred"

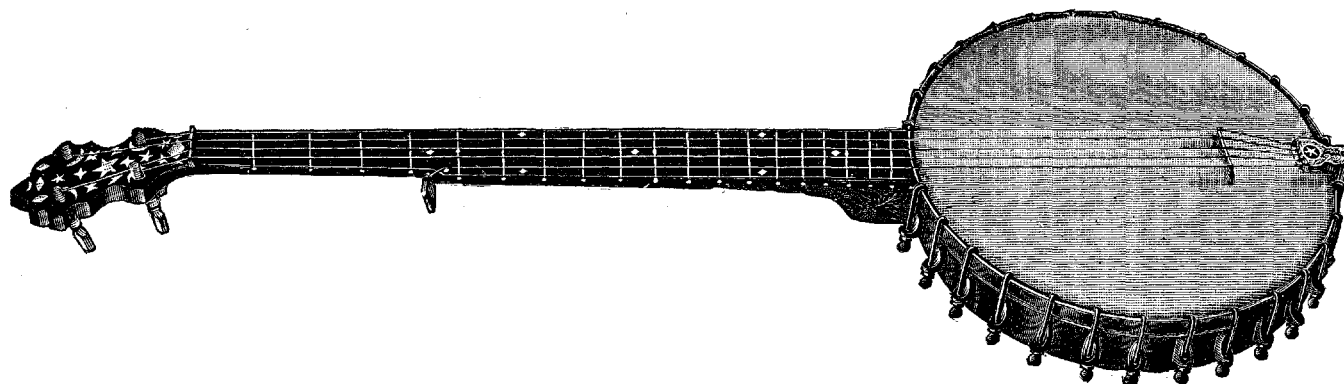
is made of the choicest kind of selected material and possesses the quality of musical tone so desirable in a concert or parlor Banjo.

The Thoroughbred Banjo is made for **Banjo players** exclusively and not for novices. Not an instrument of this brand has been sold that has not brought forth the strongest kind of recommendation from its purchaser.

Every one of these instruments is thoroughly proved

and tested in the most careful manner before being sold, and each one of them leaves the hands of the manufacturer in perfect playing condition and with a full guarantee as to every part of its construction.

For that reason these instruments are not placed in the music stores, but are made in a limited number only, and sold directly to the experienced player who desires to obtain a reliable instrument without the possibility of a doubt.



As first offered, The "Thoroughbred" Banjo was made only with "dot frets," or "dot position marks" on edge of neck, and was fretted with **raised frets** only upon being so ordered. But now the prevailing demand is for **raised frets**, and for that reason we make the "Thoroughbred" with small, smooth, **German silver raised frets**. This **fretting-wire** has been pronounced by the great artist E. M. Hall, and other performers, about as near **perfection** as frets can be made.

As many players prefer a Banjo of **eleven** inch rim, rather

than eleven and one-half inch rim, we have also began to meet that preference by manufacturing the **Thoroughbred** of both 11 and 11½ inch rim, and each size with 19 inch neck. The price of each is the same, **\$40.00**.

A handsome wine colored, fully lined, leather box case will be furnished to fit this instrument at **\$6.00**.

When the full amount is forwarded with the order a discount of 5 per cent. will be made on the Banjo and case, in which case the Banjo will cost **\$38.00 net**, or the Banjo and case will cost **\$43.70 net**.

ALL ORDERS MUST BE ADDRESSED TO

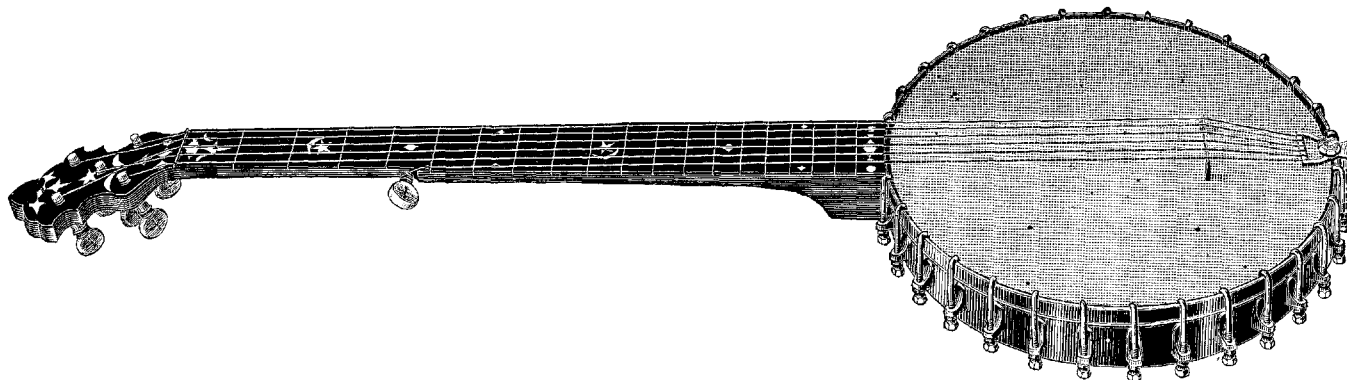
S. S. STEWART, BANJO MANUFACTURER

PHILADELPHIA, PENNA.

The S. S. Stewart Six String Banjo

— Price, \$35.00 —

**All Banjoists who play the Banjo in various combinations, such as duets, trios, quartets, etc.
and all Banjo Club Organizations are interested in this instrument.**



The Six String Banjo, as will be seen from accompanying wood engraving, has two **base strings** instead of **one**. This additional bass string is tuned to D, a fifth below the A bass string, or, at "concert pitch" the string sounds F, a fifth below the regulation bass or fourth string, when that string is tuned to C. This enables the performer, in playing accompaniments to the music performed on the five string Banjo, to have access to full chords that are not possible on the five string Banjo, and to use the fundamental notes of many chords also, that are not possible to get on the ordinary Banjo.

Size and Description: This instrument is made with 11½ inch German silver nickel-plated rim, with thirty nickel-plated brackets, and nickel-plated turned edge hoop. The neck is 19 inches long, with solid ebony finger-board and small raised frets. The position of the pegs, also the pearl "position marks," etc., are as shown in the engraving. The second "bass" string is made specially for this Banjo, and is slightly thicker than a Guitar D string. Wire strings are on no account to be used on these instruments.

PRICE, THIRTY-FIVE DOLLARS

In Banjo Clubs, the six string Banjo is destined to become an indispensable instrument. In playing Banjo duets, the five and six string Banjos form a combination that is far ahead of two five string Banjos, the harmony being a great improvement over anything of that description. The extra notes to be learned by the performer who adopts the six string Banjo for accompaniment playing are soon mastered, and when the six string Banjo has once been used for accompaniment playing, its immense advantages will never again be a debatable question. The neck and finger-board of this instrument is, of course, a little wider than that of the five string Banjo, in order to allow for the extra string. This necessitates the use of a wider bridge, having sufficient space for the six notches, but this difference ceases to bother the performer after a few hours practice.

In "**Observations on the Banjo and Banjo Playing,**" which is now bound in with the first volume of "**The American Banjo School,**" sufficient instruction for the use of the Six String Banjo is given to enable any performer to thoroughly understand the instrument.

The late John H. Lee, the greatest writer of Banjo music that ever lived, thus spoke of the Stewart Six String Banjo:

The Six Stringed Banjo of your manufacture which I use in accompaniment playing, is also a marvel in every particular. The workmanship, tone, and the ready response the instrument gives to the lightest touch are gratifying qualities of this Banjo. Its loud, yet deep, full tones penetrate into all corners of the largest building wherein I have played this instrument. Since I have mastered the difficulties attendant upon the employment of the additional bass string, I have become infatuated with the instrument and would not be without it for anything. Your make of Banjos I consider the best, and are unequalled for all qualities that constitute a perfect instrument.

Yours Respectfully,

JOHN H. LEE.

This Banjo is Manufactured by **S. S. STEWART,** PHILADELPHIA, PENNA.

Every instrument bears S. S. Stewart's name and registered TRADE MARK.

Remarks on the Banjo-Fingerboard, the Chromatic Scale, Tuning, Fretting, etc.

By S. S. STEWART.

Too much importance can scarcely be attached to the matter of accurate tuning of a stringed instrument, whether the instrument be a Piano, Harp, Guitar, Violin, Mandolin or a Banjo.

In the Harp we have an instrument that is easily affected by atmospheric changes, by reason of its large number of sensitive gut strings. In the Violin we find the strings are much shorter, and on account of not being subjected to the picking or plucking process, to any extent, when being played upon, do not get so readily out of tune.

The Guitar requires more careful and more frequent tuning than a violin, and the Harp more than either. The Banjo, by reason of its length of string, and on account of the great amount of handling of the strings,—picking, striking, stopping the strings at the frets, etc.,—as well as on account of the natural sensitiveness of its strings, is liable to be put out of tune frequently during a performance, and the banjoist who is not skilled in manipulating the pegs of his instrument, by which the strings are quickly tightened or loosened, is surely lacking in one important feature of his art.

Skill in tuning a Banjo depends somewhat upon a "good musical ear," quickness of movement, and naturally, upon a certain amount of experience and practice, which is not to be acquired in a day or a week.

I will not, in this article, speak of the necessity of having the right kind of pegs, fitted properly to the tapered holes, as that matter has been spoken of in detail in "OBSERVATIONS ON THE BANJO AND BANJO PLAYING," recently given to the public.

I wish now to say a few words on the subject of TUNING, and to embrace within those remarks the subject of fretting—the fretting scale of the Banjo, the effect of false strings, etc.

It is not unusual to hear dealers and agents for the sale of some particular banjo or guitar, put forth the claim for the instruments they sell that *the scale is absolutely true and correct*—in other words, the perfect register of the frets is guaranteed.

Now, there is no such thing as an absolutely perfect fret board on the Banjo, and I will now endeavor to analyze and demonstrate this subject to the satisfaction of the reader. First, permit me to quote from a very valuable work, published some years ago, called *The Music of Nature*, by William Gardiner. In Chapter XLV, beginning on page 428, is found the following:

"To tune an instrument, is to increase or diminish the tension of the strings, so as to make them accord with a given tone. In tuning the violin, we put the second string in unison with the note A upon the piano-forte, and then tune the first string to a perfect fifth above it; afterwards, the third to a fifth below it, and the fourth to a fifth below that, forming the notes, G, D,

A, and E. In doing this, the ear has to listen to that sweet blending of the sounds, which it will easily catch as the strings come into tune. To tune a piano-forte, much greater skill is required, as all the notes upon that instrument are to be produced from the note we commence with. In this operation we have to contend with a circumstance, that seems to be at variance with a known law of nature. To explain this, it will be necessary to make the following remarks.

If we stop a violin string mid-way between the nut and the bridge, either half of the string will sound the *octave above* to the whole string; and if we vibrate two-thirds of the string, this portion will sound the fifth above to the whole string. The same law applies to wind instruments and all sounding bodies. A pipe fifteen inches long (no matter the bore) will sound the octave above to one that is thirty inches long; and twenty inches, being two-thirds of thirty, will sound the fifth above. Upon such simple facts we might have supposed the musical scale to be founded; but when we come to tune a piano-forte, and raise the fifths one upon another, to our surprise we find the last note C, *too sharp* for the C we set out with. This inexplicable difficulty no one has attempted to solve; the Deity seems to have left it in an unfinished state, to show his inscrutable power."

Nowadays, one would scarcely attribute the difficulty in tuning, spoken of, to the cause it is charged to in the work from which the above quotation is taken. Such explanations are in keeping with old time theologistic speculations and ideas, but we should rather attribute the seeming "inexplicable difficulty" to man's imperfect understanding of natural laws and to imperfect hearing.

It appears to be a natural failing in the ear, to tune fifths in music sharper than they should be. This fact may serve also as a reminder to ourselves to *temper* our acts as we do our fifths, and to maintain and cultivate an evenly balanced temperament in ourselves as well as our instruments. The fret-board of the Banjo, is, of course, constructed upon the same principle, as the fret-board of the Guitar or any instrument of the kind. The laws that govern vibrating strings, govern the strings whether the instrument they are attached to be a Banjo, Guitar, Mandolin, or other instrument.

Years ago, when the *raised fret* was little used on a Banjo, it was not a matter of any great importance to have a perfectly "tempered" fretting scale for that instrument—and the inlaid frets were far, far indeed, from anything like accuracy, and anything that approximated perfection was not even thought of.

Now, as Banjos are constructed almost entirely with raised frets, it becomes at once necessary to come as near to a perfect fretting scale, for each sized instrument, as is possible with our present knowledge of music and musical sounds.

THE FRETTING SCALE.

The plan of making the divisions for the frets, in common use, is by consecutive eighteenthths, as spoken of in *The Banjo Philosophically*. This is done by dividing the length of string—the exact distance from the *nut* to the *bridge*—in two equal parts, and setting the position for the

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12th fret. Then taking one ninth the distance from the nut to the 12th fret—or one eighteenth the distance from nut to bridge—as the distance from the nut to the first fret. The distance from the first fret to the bridge is then measured and one eighteenth of that length is taken as the position for the second fret—or as the distance from the first to the second fret, and so continued.

It is much easier to lay the scale off by geometric progression, of course, than to make all the divisions separately, and this plan is generally preferred.

The only trouble lies in the fact that the 18th is not absolutely the right distance from the nut to the first fret;—for having proceeded until the positions for eleven frets have been secured, it is found that the next division does not bring us directly to the point established in the beginning as the position for the *twelfth* fret—one half the line. Hence, it now becomes necessary to dispose in some way of this difference. One way to do this is to make a new line for the 12th fret and then to make the corresponding difference in the distance to the bridge, in order that the 12th fret may still represent one half the string. Thus, we have a fretting scale that is far from being perfect, if worked out on this line.

The question then arises, is there not a more accurate method and one by which the modern Banjo can be fretted in a less imperfect manner? For the Banjo is making

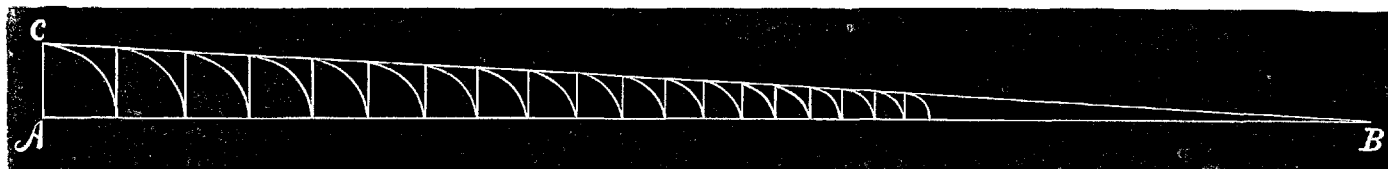
rapid strides in its advancement, and banjo music is becoming a prominent feature of musical entertainments.

Laying aside, for the time being, the question of faulty strings—necks out of line, with consequently faulty fingerboards, etc.,—the matter of an almost perfectly correct fret-board can be satisfactorily adjusted.

For a long time I made constant experiment in this direction, and was for a time puzzled somewhat over the matter. At length having arrived at a plan of placing the distances for the frets, which I consider much nearer perfection than the old plan, I will now give the same to my readers.

Having ascertained the exact distance from the nut to the first fret—having established the exact length to cut off from the 1st fret to the bridge of the Banjo—it is not a difficult matter to establish the positions of all the remaining frets.

To establish the position for the 1st fret, take the exact length of vibrating string, (the distance from nut to bridge,) and divide by 1.05946, using decimal fractions. This will give the exact length to cut off from the bridge to the 1st fret—subtracting this from the full length will give the distance from the nut to 1st fret, of course. Now, having established this position, it is only necessary to follow out the scale, by geometric progression, and we have the fret-board diagram very complete, and as nearly accurate as it is possible to make it.



The accompanying diagram will give, in condensed form, the plan for making the divisions of the scale, as spoken of.

A perfectly straight line, the length of the Banjo from nut to bridge, is to be drawn on paper. At the left extremity of this line, raise a perpendicular, at right angles, of the exact distance from the nut to the 1st fret. Then draw a line from point C to B. This point, B, is the bridge line, and, of course, at that point, the fretting would naturally cease—or run out—were it possible to continue the fretting scale the entire length of the line representing the vibrating string.

After having set the dividers for the line A, C, and pointed off for the 1st fret, they are to be again set, after another perpendicular line has been accurately drawn at that point, to line C, B, and at right angles with line A, B.

The process is thus continued until as many frets have been marked off as desired. The line from A to B is the one afterwards used to mark the fret positions upon the fingerboard, or wood pattern.

It is perhaps unnecessary to state that the lines should be made with perfect accuracy, for anything like a correct result, and that needle pointed dividers and the proper thing in the shape of a straight edge, etc., must be used.

The line for the 12th fret should measure one half that of the line at A, C, at the beginning—this being one half the distance between the two lines, in proportion to the original line from A to C, and one half the length of the original line upon which we are working.

At the point B, the distance between the lines becomes extinct, and therefore the lines must converge to a point, as exactly as possible. This rule, will, I think, if properly followed out, give very good results, and better satisfaction than the plan in general use, of consecutive divisions by eighteenths. It may not be absolutely perfect, but is about as near to a true gauge, I believe, as has been arrived at. I will now speak of other factors in relation to the fretting scale, and how it is that “perfection” can not be reasonably expected in this department.

FALSE STRINGS.

One of the worst factors to be contended with in banjo playing, and in the accurate adjustment of a Banjo, is *false strings*. Strings that are really false—uneven in thickness, or thicker in one part than another, can not be used at all, if one wishes an accurate register of musical tones on his instrument.

A string in vibrating, sounds not only as a whole, but also sub-divides itself, as it were, producing what are called overtones, or harmonics, and these overtones combine with and form part of the original tone—the mingled and blending tones forming *one* perfect tone.

Now, when a string is *uneven* in thickness between the points of vibration, or nodes, the overtones produced by it are imperfect—or entirely wanting, and it follows that the tones produced from such a string must either be entirely lacking in musical quality, or else register, when the string is stopped at the frets, out of tune. A string that is badly *false*, can not be perfectly tuned, even as an “open” string,

saying nothing of the register of its tones when it is stopped at the frets.

When a string is of equal *thickness* and *density* throughout—between the nut and bridge—the 12th fret, midway between the bridge and nut, will register the octave of the string in its fundamental tone, or as it sounds “open.” But when a string is false, through uneven thickness or unequal density, it is impossible to produce the octave at the 12th fret, and if the string is of very faulty construction it is impossible to produce the octave at any other fret—or by moving the bridge.

The “nodal points”—or the points between which a string vibrates,—are, if the open string, the nut and the bridge. (By “open string,” is meant, of course, the string when not stopped at the frets.) When stopped at any fret, the nodal points are that fret and the bridge.

Now, a string may be slightly false—just false enough to cause it to sound a little “off” in some of the “positions” on the Banjo—and yet not so bad that the average performer cares to discard the string—particularly if the class of music he performs is not of that sort which requires much “position fingering” of chords.

With strings that are “a little false” no fret-board can register perfectly correct tones.

When in Boston, Mass., not long ago, Mr. G. W. Bowers showed me a new invention of his, for rendering strings that are slightly false, usable on the Guitar and Banjo. The Guitar bridge, patented by him, is unique. It consists of a bridge, having, instead of the usual fret in one line for the strings to rest on—parallel with the nut—a set of small movable rests, so that the length of each vibrating string may be slightly altered—making the distance from the nut to bridge either longer or shorter, as desired. The inventor claimed that even with the best strings, the six strings of the guitar did not register the octaves perfectly at the 12th fret; and that by adjusting the lengths, with his improved bridge, he succeeded in getting perfect octaves on all of the strings at the 12th fret.

A similar contrivance was also adapted to the Banjo—in a bridge having four feet, and possessing somewhat the appearance of a miniature bedstead.

* * * * *

The falseness of gut strings frequently present freaks in musical sound hard to base any calculation upon, and it is needless to say that when a string is so badly faulty in tone that the open note—and its harmonic tones—are found to be confused and unclear—no variation of the bridge will do any good and no perfect intonation is possible.

In the manufacture of the gut string, the material used is from the intestines of young lambs. The “Russian gut” string is made from material brought to Germany or Italy from Russia, and the lambs in that country furnish a material that is tougher than any other, and less fatty. This material is split into thin strips, which have the appearance of thin slivers of paper. Now the German string is made from these strips after they have been re-split into very fine threads; but the Italian strings are made from much wider strips of material, and it follows that the Italian strings are more apt to be *false* than the German.

Of late, strings composed of twisted silk have been introduced, in place of the gut strings, and, in the opinion of the writer, the gut strings now in use on the Banjo will

in course of time be superseded by those of silk, because while it is almost impossible to manufacture gut strings that are of perfectly even thickness from end to end, it is possible to do so with the silk strings, and although not so elastic as the gut, the silk strings are true in tone and not so readily affected by damp weather,—a great point in their favor.

In bringing the Banjo of ordinary dimensions into tune, it is customary to begin with either the *third* or *fourth* string,—which ever the performer prefers,—and after putting that string in accurate tune with the piano, or tuning pipe, we proceed to tune the remaining strings, as follows:

As written for Banjo.




When tuned to play with Piano, sound



The second string is tuned a third higher than the third string—the first string is then tuned a fifth higher than the third string, and the short string an octave higher: thus we have the first, third, fifth an octave of the note started with, as shown in the above example,—if we begin with the third string. Then we have only to tune the fourth string a fifth below the third string.

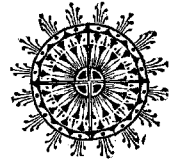
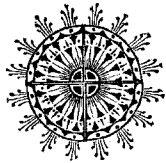
Or if we start with the fourth string, and tune that string first, we will then tune the third string a fifth

(The fourth string of the Banjo noted A, thus:—  will correspond with C on the Piano, thus:— )

higher, and proceed to tune the remaining strings as explained.

The beginner will soon discover that although he has apparently put the strings in tune, yet when he proceeds to test his instrument it is not in perfect tune. Then the tuning must be gone over, and the process continued until the strings have been fully stretched and more readily “stand in tune.” Playing upon the instrument—the moisture from the fingers, the pulling and striking of the strings, etc.,—will soon cause one or more of the strings to go out of tune again,—or to become flat in pitch,—which is very bothersome to the beginner, but, which is unavoidable, save through an acquired dexterity in tuning,—a training of the ear, and an expertness in rapid and accurate handling of the instrument, which will come with experience and practice.

Varying degrees of heat and cold will always affect a stringed instrument, and it is impossible to construct a Banjo that will not be thus affected: hence, the performer must show his individual mastery of the instrument, by



A. A. FARLAND, of Pittsburgh, Pa., writes to S. S. Stewart, under date of February 2d, 1893, as follows:

"I received the Banjo day before yesterday, since when I have tested it thoroughly and find it is just what I have wished for, for a long time.

The small neck, and the manner in which it is adjusted, permitting the use of a high bridge (which will not slip) without raising the strings too far from the finger-board, makes execution remarkably easy, while the additional fret enables me to make the extreme high notes as clear as any of the others.

The tone is beautiful throughout the compass of the instrument, and if a clear bell like tone can be called musical, it is not too much to say that the tone of this Banjo is as musical as that of any piano I have ever heard.

So much for **quality**.

In **quantity** the tone is all that can possibly be expected from an instrument of that size, and I believe will fill any theatre in the Country.

The finish is superb, and I shall certainly continue to recommend the Stewart Banjo in the future (as I have in the past) to all who want a first-class instrument."






GEO. W. POWERS, the noted Banjoist and Comedian, of
Primrose & West's Minstrels, writes as follows:

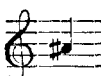



Philadelphia, May 16th, 1890.





"I have used the S. S. Stewart Banjos exclusively for about 10 years, and pronounce them, without doubt, the best banjos manufactured. I have played them in the Grand Opera House, Philadelphia, in the Boston Theatre, and many other large theatres throughout the Country. For quality of tone they cannot be excelled."



A MUSICAL PUZZLE.




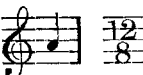
By T. J. ARMSTRONG.






 ago the little town of  was filled *Con Agitazione*  sorrow over the escapade of




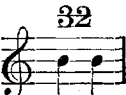

 fellow who came about  in the afternoon of  beautiful summer day. Engaging a 

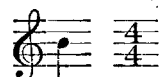
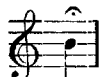


he told the driver to  his whip,  take him to the "Star  Garter." He cut  *cres. cres. cres.*


on reaching his destination, telling the landlord, as he mopped his , that his  would *Allegro*



follow him, in *Un Poco* while,  that he had come to  x x x x  would stay 


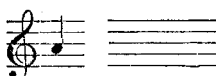
Taking  room on the  floor, he went to  His  consisted of  large






  with ropes. It was heavy  it contained  ³² wax, each  weighing *f* pounds.





Well, about  next morning, watchmen  this  fellow  on the gas, and opening his

window seemed to  himself  spring. They thought this   so rushing up

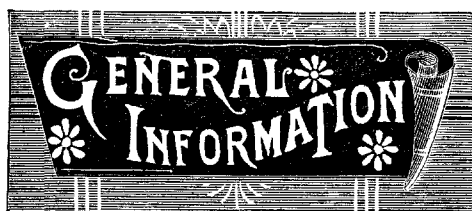
stairs on  *Allegro assai.* they found him gone. His room, full of  wax, was on fire.

They  him in the hotel yard with  small  on his back, and  in his hand.

He was seen to  the fence and disappear at   in the road. The  man was 

thief, and his  *Molto sostenuto.* plunder. If he ever dares to  this  him beware, for his  life will come to an FINE.

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The Mandolin in Italy is called Mandolina or Mandola. It got its name from the same source as its shape—the almond, called mandola in Italian. In England the word mandolin is spelled with an e, viz: mandoline; but in America we prefer the more musical French pronunciation—mandolin.

The most popular style of mandolins have four double strings, tuned in fifths like the violin.

In England the Banjo is pronounced and sometimes spelled Banja, while the Southern darkies, imitating the "English, ye know," style, give it a twist and call it banjer. The Americans are, however, rapidly acquiring the French accent, and in the most refined society the Banjo is spelled Banjeau, and pronounced as though spelled bon-zour.

In stringing a Banjo use an ordinary violin or guitar E string for the third string. Use a regularly made Banjo bass string for the fourth (not a guitar D). Let the first and fifth strings be of the same thickness and quality, and have the second string a little thicker than the first and fifth strings. Use no steel or wire strings at any time on a banjo.

The head of the Banjo should be kept tight by use of the wrench, which always accompanies the Stewart Banjo free of extra charge. When the Banjo is new, if the band or hoop is higher than the top of the rim, this is all right, but the head should be gradually

drawn down, until this difficulty is obviated. A head must never be "slackened up," but should always remain firm and tight. Never put the Banjo by a stove in order to contract the head; this is injurious. It is folly to attempt to judge a head by its shade or color, as good heads are sometimes white, or only part white, and sometimes clear or transparent, and other times of a tawny color. In tightening a head always use the wrench a little at a time on each of the screws, and go around evenly.

HOW TO PUT ON A BANJO HEAD.

The matter of re-heading a Banjo is like any other art—it requires experience and practice.

The skin should be wet by immersing in a tub of water for a few minutes until it becomes pliable, or it may be rolled in a wet towel for the same purpose. Lay the skin over the rim, right side up (a head generally has the right or upper side rolled inwardly), then put on the wire hoop. If the wire hoop is of iron it should have two good coats of shellac varnish put on it, and dried in by the fire to prevent rusting; if too loose, it may be covered with strips of muslin, gone over with thread.

Keep the wire hoop as near the top of the rim, and as even as possible, then tuck up one side of the edge of the skin under the hoop or band, and put on a hook and nut so as to hold it in place (it is often necessary to use a set—half dozen—of long hooks for this purpose). Go on putting on a hook here and there until you have sufficient to hold the hoop in its place, at the same time tucking in the edges of skin around the hoop. Then take a pair of pliers and pull the edge of the skin even all around, taking care to get out all the wrinkles from around the wire hoop. In trimming off the superfluous skin, use a sharp knife and *cut even with the top edge of the hoop*. This will be sure to leave plenty of margin to prevent the head from pulling or slipping off of the wire hoop, in case the band should be drawn down below the level of the rim. It is often the case, where a head is trimmed

off too low down, that it finally slips off and is rendered valueless. After trimming off, put on all the hooks, taking care to keep the hoop as even as possible all around—not down on one side and up on another. Allow the head to become dry before stretching or screwing down, and take care to draw evenly.

Never pull a head tight until perfectly dry.

Use maple-wood bridges only on the Stewart Banjo, and be careful not to have them too thick. The width must be adapted to the player. The height must be adapted to the instrument. It is better to let down the bridge when the instrument is not in use. First remove the two outer strings from the notches—this will prevent splitting the bridge. If the bridge slips out of place rub a little rosin on the feet.

THE PEGS.

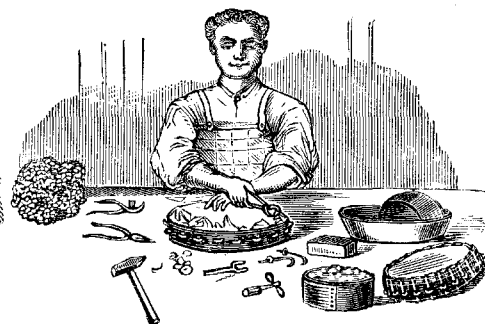
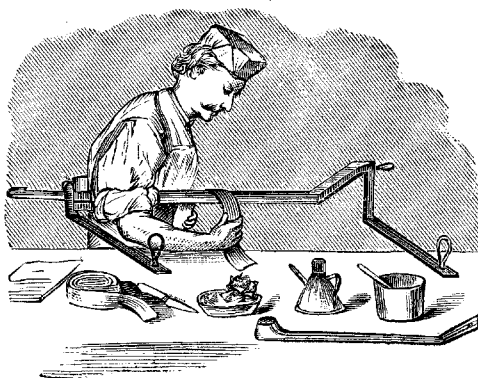
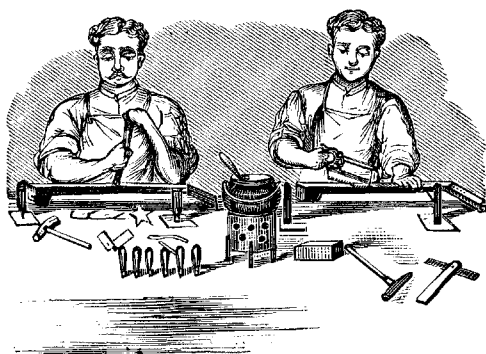
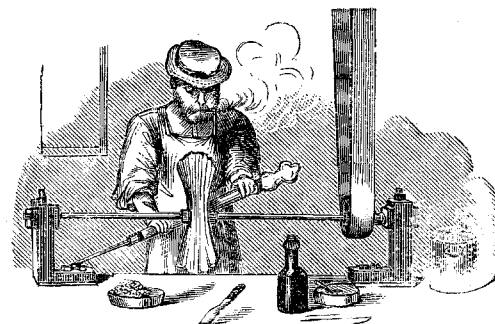
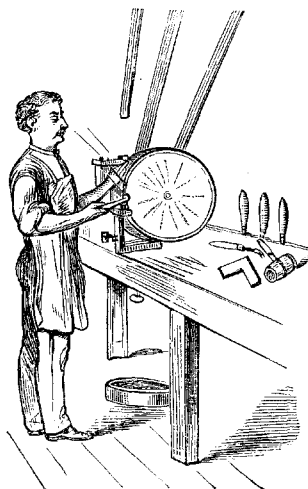
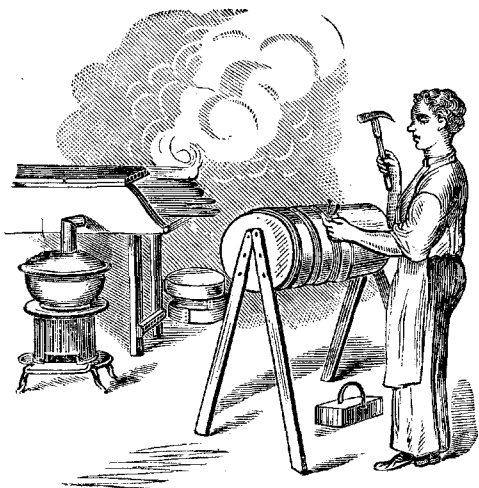
The pegs should be of hard wood or ivory, and when the knack of working them properly has been acquired they will not be found to slip out of tune if properly fitted. Patent keys, of cog wheels, etc., are an abomination to a banjo, by reason of taking so long to put on a new string and tune the same, and, moreover, are of no practical use whatever on a banjo. On a guitar, where the strings are very *thick*, patent keys (or patent head) are very good, but never use them on a banjo. They are abominable.

TUNING-PITCH, ETC.

Banjos of medium size (such as 11 or 11½ inch.) are tuned in the keys of C and G. That is, the bass or A string is tuned to C, and the 3d string is tuned to G. Hence, the key of A on the banjo will accord with C on the guitar, piano, violin or mandolin. The key of E on the banjo will accord with G on either of the other instruments.

S. S. STEWART'S

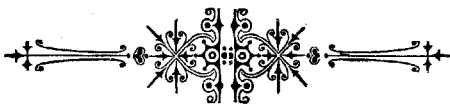
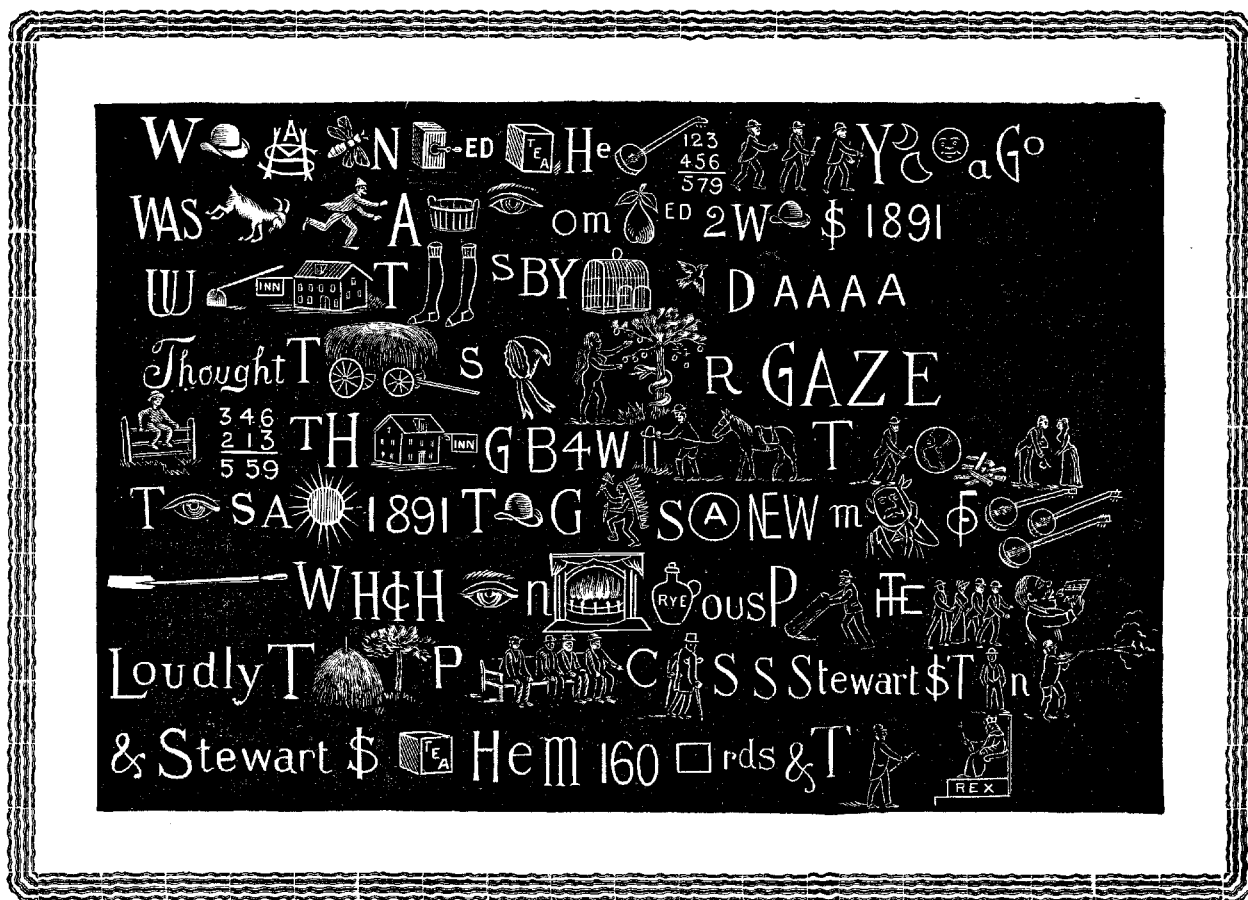
BANJO MANUFACTORY AND MUSIC PUBLISHING HOUSE



—Nos. 221 AND 223 CHURCH STREET—

PHILADELPHIA, PENNA., U. S. A.

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AND BETWEEN SECOND AND THIRD STREETS]



BANJO CLUBS ♦ ♦ ♦

?

HAVE YOU A BASS BANJO?

The Base or Cello Banjo

Adds 50 per cent. to the harmony of the Banjo
Club

S. S. STEWART MANUFACTURES THEM

MR. S. S. STEWART,

Philadelphia, December 1st, 1891.

Dear Sir:—Hearing that you are about to publish a catalogue, we think it an opportune moment to answer your questions regarding the **Bass Banjo**. In regard to workmanship, it is all that could be desired, and as to tone, can be so modified that it is either barely perceptible, or can with ease drown the entire club. We have used the Bass Banjo now for a year, and can truly say, that a Banjo Club without one is as incomplete as an orchestra without a Bass Viol.

Very sincerely yours,

The Hamilton Banjo, Guitar and Mandolin Club of Phila.

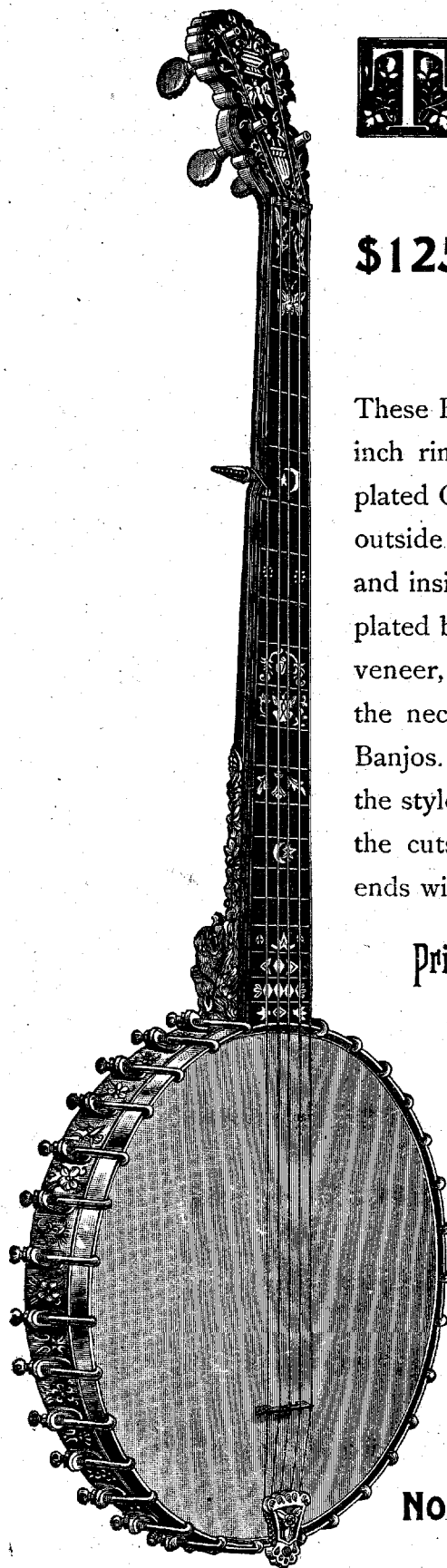
Knox Kinney, of the University of Wisconsin Banjo Club, writing under date of November 29, 1891, says:

“I wish to say that the **Bass Banjo** you sent last year, which was used by me in the club, proved a remarkable addition, as I judge from the opinion of others.”

Thos. J. Armstrong, leader and organizer of Banjo Clubs, writes:

“The **Bass Banjo** you made for me is a ‘croker,’ and makes a wonderful addition to the American Banjo Club. I think this style of banjo is the greatest innovation in the manufacture of banjos you have invented yet, with the exception of your Banjeaurine, of course.

“The Bass Banjo, like the double bass in an orchestra, is not effective for solo playing, but in a banjo club it gives depth and richness to the music that is more in keeping with pure banjo music, than either the guitar or piano. The American Banjo Club have passed a vote of thanks to you for the invention of the Bass Banjo.”



THESE Engravings represent front and back views of

S. S. STEWART'S \$125 PRESENTATION BANJO.



These Banjos are very fine in tone; size, 11 1/2 inch rim, with 19 inch neck. Rim is of nickel-plated German Silver, with maple wood inside, outside of rim is handsomely engraved, or chased, and inside is finished in Mosaic. There are thirty gold-plated brackets. The neck has several layers of colored veneer, and ebony top [finger-board]. The carving on the neck is the finest work of the kind ever done on Banjos. The pearl inlaying is very fine also. An idea of the style of carving and pearl inlaying may be had from the cuts. The pegs are of ivory; they are capped on ends with gold and set with small garnets.

Price of this Instrument, with Fine Leather Case,

✻\$125.00✻

These instruments have raised frets, made of best German Silver wire.

Other styles with the most elaborate carving and inlaying and with gold-plated chased rims and hoops will be furnished from

\$150 TO \$300.



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